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SEPTEMBER,
1907.

Myra's Journal

3D.

THE LEADER OF FASHION

Early Autumn Number.

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Early Autumn Number.

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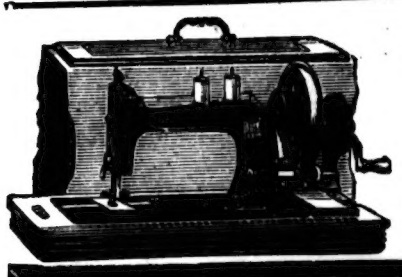

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NEWS FROM FASHION CENTRES.

FROM

VIENNA, PARIS, &c.

QUITE the most important feature of the autumn styles is the coat of masculine type, neat fitting, reaching nearly to the knees, faultlessly cut, the basques rounded in front and finished at the back like a man's coat. A pleated skirt should not be worn with this coat, but the skirt should be long and flowing, neatly fitting on the hips beneath the coat basque, so as not to interfere with its smooth fit.

The long shoulder is not permitted for this coat, so that in this branch, at any rate, the kimona effects, recently so much sought after, must be avoided. But we shall still have kimona bodices for our tea and evening gowns, for which they are so well suited.

Tailors have never done much with the true kimona—back, front, and sleeve cut in one piece. The training of the tailor in masculine modes makes him very conservative, and he hates a marked change in cut. The "novelties" he introduces are, as a rule, trifling, and he does not like to depart far from the fitted, drawn-down waist, the "reefer" collar, the coat sleeve, the neat gentlemanly "skirts" of the lady's coat he is building.

The English tailor is the most conservative of all. In fact, if immigrant tailors from Russia and Vienna had not started the idea, he would never have entered the very lucrative department of ladies' tailoring. Then, when he had taken advantage of the idea, he persisted in turning out only the most severe and masculine types of coats, until French and Viennese tailors brought in more tasteful models with embroidered facings, elaborately frogged and braided.

Braiding will be very rich and elaborate this autumn. A great deal is real embroidery: bands and corners or elaborate curves worked in the finest silk braid, almost as narrow as a fine silk cord. This is sometimes combined with bands of broader silk braid, and bands of graduated braid are effective, alternated with rows of silk buttons.

We shall see less of striped and chequered materials. Plain cloths will be preferred, as they are so much smarter with braiding or fur decorations. A great deal of velvet and corduroy will be worn. Brown will be a favourite colour in the autumn, also a dull purple tint, and a bright shade of navy—almost a "Royal" blue. Black silk braid looks very well on all these colours, and so do narrow bands of black Astrachan.

The fur coats are being made with very sloping shoulders; in fact, the kimona coat is prime favourite for the smart, shorter models. All the black furs will be fashionable, and some very fine boas and muffs of black fox have been prepared. Short kimona (modified) coats of moleskin are very smart, worn with long flowing skirts of mole-grey cloth or corduroy.

It cannot be said that any furs are out of date if they are handsome and of good quality. In fact, there continues to be great latitude in all materials and styles, and few well-built garments look old-fashioned nowadays. In coat sleeves alone there is an immense variety, from the long gigot, or genuine "coat" sleeve, to the draped three-quarter sleeve of the Louis XV. coats and the short kimona sleeve.

The advent of kimona sleeves has led to a curious variety in cutting coat sleeves, which display much ingenuity. Panels of the sleeve run up the shoulder, or form part of the front, or are cut with the back, the pieces fitting into each other with beautiful accuracy, the seams elaborately braided or embroidered. These kimona coats (many fur coats are built this way) for the late autumn and winter are much longer, the basques reaching half way to the knees. They are always much more elaborately decorated than the fitted coat of masculine type which is such a feature of the plainer autumn styles, and the Viennese tailors excel in their execution. Many are to be worn with skirts of the same cloth; but not a few are separate wraps, to be worn over any autumn or winter gown.

The early autumn hats are as varied as are the coat sleeves. Some of the prettiest hats are of dark fancy straws elaborately pinched and cocked to suit the face and coiffure, and decorated with ostrich tips or long feathers. The same shapes are to be seen in felt. The felt hats, indeed, promise to be very pretty this winter. Velvet flowers, like nasturtiums and geraniums, also cherries and grapes, will be largely used for early autumn hats. Shaded nasturtiums on brown chip look very well and provide a very safe early autumn hat, as the effect is light enough for the brighter and hotter autumn days, and yet the hat does not look out of place in cheerless, dark autumn weather. We shall want hats of this sort—and gowns also—this September and October, as we shall probably have to endure many extremes of temperature near the end of this year of sudden changes.

Therefore, whoever has picked up a chequered or black taffetas frock at the sales will be lucky. Any dress length of taffetas silk—black, brown, or chequered white-and-black (looking at a little distance like silvery grey)—should be made up at once for the travelling or visiting outfit. A dress of this sort can be worn during any weather without looking out of place, and a well-built taffetas gown is always smart. The most useful style would be a pleated or tucked skirt, with a natty little kimona coat. But the kimona blouse bodice (with chemisette of tucked net or lace) would do almost as well, and the frock picked up at a sale is more likely to be of this type. Only the best houses made gowns with real kimona coats, while the taffetas frock, with pleated or full skirt (the latter tucked at the edge) and blouse bodice to match, was turned out in hundreds, especially in black or the fine black-and-white checks.

Kimona mantles, in fine black cloth, beautifully braided, make handsome autumn wraps for matrons. It is probable that the kimona cut for mantles, dressing gowns and dressing jackets will endure long after the style is gone for bodices and coats. But the style is not done with yet. Some of the smartest Empire tea and dinner gowns have the kimona bodice.

Smart tailors are producing some remarkably fine effects with striped tweeds and cloths. The new long coat is sometimes cut on the cross in such a way that the pieces meet in chevron points with great accuracy. We illustrated a model of the sort in the August number (No. 7014). Of course it needs great care and some overplus of material, especially if the stripes are wide.

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No. 7081 No. 7082 No. 7083

GOWNS FOR THE MID-SEASON AND EARLY AUTUMN.

For Descriptions see Pages 31 to 34.

Price of Paper Patterns, Kimona, 3½d.; Skirts, Foundation Skirts, Coat, Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

No. 7084 No. 7085

SMART EARLY AUTUMN GOWNS.

For Descriptions see pages 31 to 34.

Price of Paper Patterns, Pleated Skirt, 1s. 0½d.; *Skirt, Foundation Skirts, Blouse, or Coat, each* 6½d., *post free, of* MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

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MISS MURCHISON'S WILL.

By JOHN K. LEYS,
(Author of "A Suburban Vendetta, etc.).

THE boss wants you to go to Maida Vale and take instructions from an old lady for her will. She believes she is on her death-bed, so you had better go at once."

With these words Mr. Curling, managing clerk to Messrs. Lugard and Foote, solicitors, dropped a lady's card on the desk of his fellow clerk, Hugh Fanshawe, and vanished.

"Confounded nuisance!" muttered Hugh to himself, as he took up the card. It was Saturday afternoon, and he wanted to go to a football match. For a moment he stood with the card in his hand, hesitating as to whether he should not pass on the unwelcome job to a junior, and attend the match. Often in after years he recalled that moment, and wondered what his life would have been like if he had yielded to the impulse of self-indulgence. But he mastered it, and sent the office-boy for a cab.

The Limes, Aylmer Road, Maida Vale, was a good-sized house standing in its own grounds. Fanshawe was admitted by a prim, elderly maidservant, and shown into a room on the ground floor. She had scarcely left him when the door was burst open, and a young girl came hastily into the room.

"I can't submit to it, Aunt Jane! I won't be kept out of Aunt Louisa's room any longer! I——"

She stopped suddenly on seeing that a stranger was in the room instead of the aunt she expected to see. She was a very pretty girl, but her hair was all in disorder, her face pale, and her eyes red with crying.

For a moment the two stared at each other, and then Fanshawe's face relaxed into a smile. She blushed violently, and turned her back.

At that moment an elderly woman, tall, bony, and severe-looking, upright and deep-voiced as a grenadier, marched into the room. Her name, Hugh afterwards learnt, was Miss Jane Murchison, but in his own mind Hugh always called her the Dragon.

"What are you doing here, Lilian?" she asked sternly, and followed the girl out of the room with her eyes. "You are from Messrs. Foote? Then follow me, if you please," she said, in answer to Hugh's bow.

She marched before him out of the room, across a wide hall, and upstairs to a bedroom, where a tiny old woman with thin, peaked face sat upright in the middle of a great four-poster bed. A small table with writing materials upon it stood by the bedside, and Hugh advanced to it.

The Dragon did not leave the room, but took a chair at a little distance.

"You are very young for a lawyer," piped the old lady.

Hugh smiled.

"It's no laughing matter, young man," said she severely. "This is a serious business. I have a great deal of property to dispose of, and I should have preferred an older man for my legal adviser."

Hugh succeeded in reassuring her on this point, and she proceeded with her instructions.

"My name is Rebecca Louisa Murchison. I leave this house and furniture to my niece, Jane Murchison, in recognition of her kindness to me during my illness." She paused, and with some difficulty drew a paper from under her pillow.

"I leave the sum of one hundred pounds to each of my servants, and all the rest of my property—forty-eight thousand pounds, two-and-a-half per cent. Government Stock, thirty-six thousand five hundred pounds Great Western shares——"

"If you have a list of the securities there, perhaps I had better take it with me," interrupted Hugh.

"No; I will read it. I can't part with this," said the old lady, and she proceeded to read with evident relish a long list of securities. The total was about four hundred thousand pounds.

"All that," she continued, "I leave to my grand-niece, Lilian Carew, on condition that within six months of my decease she is married to my friend, Peter Davidson, C.B. And if the marriage does not take place within six months of my death, then I leave all the above-mentioned shares and stock to the said Peter Davidson for his own use."

This ended the material part of the will, and Miss Jane Murchison rang the bell for a servant to show the young lawyer out.

As he reached the hall a door opened, and the girl whom he had seen before reappeared. For a moment or two they regarded one another in silence, and then for a second time separated without a word. She went back into the room she had just left, and softly closed the door. Just then the door-bell rang, and the maidservant stepped forward and opened it.

"Is Miss Murchison any better to-day?" said the visitor, in a thin, falsetto voice.

"Yes, Mr. Davidson," said the maid, stepping aside to let him pass. He was an elderly man, apparently between fifty and sixty years of age.

"Good heavens!" said the young man to himself; "that can't be the man they want her to marry!" It seemed most unlikely. Probably it was a son, or grandson, or nephew of the old man, who was the destined bridegroom. Yet the thought haunted him, till, a few days later, he appeared at The Limes with the will ready for signature.

The will was duly executed, but it was in vain that Hugh tried (in pursuance of his duty to his employers) to take it back with him to the office. The old lady insisted upon keeping it herself.

Hugh had taken but a few steps from the house on his way back, however, when he met the girl whom he knew to be Lilian Carew. She seemed to have been waiting for him, and to his surprise she came straight up to him.

"Are you the lawyer who has made my Aunt Louisa's will?"

She spoke with an evident effort, yet quite steadily. It was plain that she had nerved herself to address him.

"She has just made her will in my presence," said the young man gravely.

"And is my name in it? I want to know?"

"Really," stammered Hugh, "I should be so happy to oblige you, but it is a professional matter, and—I am afraid that—Why not ask your aunt?"

"I can't do that!" she exclaimed, and seemed on the point of bursting into tears. This depressed the young man greatly.

"Please don't cry," he said in a voice full of sympathy, as he walked on by her side. "Tell me," he added, as a sudden thought occurred to him, "is Mr. Davidson an old man, clean shaven, with high cheek-bones, and piercing dark eyes?"

"Yes," she said, and this time her eyes did fill with tears, "that is the gentleman my grand-aunt wants me to marry. I believe he was once a sweetheart of hers—I am sure he is old enough. But I won't. I would rather die first."

Then, appearing to remember suddenly the highly unconventional nature of the conversation, she wheeled round, nodded good-bye, and swiftly disappeared.

This was their first meeting, but it was not by any means the last. To tell the truth in a word, Hugh Fanshawe had lost his heart to Lilian Carew. Her beauty, her frankness, and the cruel dilemma in which she was placed, all combined to his undoing. Her image was always before him, and her passionate tones as she said, "I would rather die first," were always in his ears.

He went several times to Maida Vale on the chance of meeting her, and at last he was successful.

She greeted him shyly, but she was evidently pleased to see him, and it was only natural that he should stop and ask after the health of her grand-aunt. The old lady, it seemed, was better; and Hugh thought it advisable to turn the conversation to some less painful topic than the objectionable will. They strolled on for a few minutes, chatting as they went, and to one of them at least those dull streets seemed for the time being a paradise.

Hugh contrived to find out the times and places in which it was most likely that he would meet Lilian, and as often as his

(*Concluded on Page* 10.)

"I find "Myra's a very useful journal, also very elegant."—S. B

No. 7086 No. 7087 No. 7088

SMART STYLES FOR TRAVELLING AND EARLY AUTUMN.

For Descriptions see Pages 31 to 34.

Price of Paper Patterns, Pleated Skirt, and Long Coat, each 1*s.* 0½*d.*; *Skirt, Foundation Skirts, or Coats, each* 6½*d., post free, of* MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

MISS MURCHISON'S WILL.

Concluded from Page 8.

duties at the office would allow him he permitted himself the luxury of spending a few minutes in her society.

Under these circumstances their intimacy ripened rapidly, and before long even Hugh came to see that he must either go farther or definitely draw back. If the girl was destined to be the bride of Peter Davidson, nothing but harm could come of their meetings. But would it not be the height of presumption for him, a newly-admitted solicitor, with a salary of two hundred a year, to ask a girl to throw away a fortune of nearly half a million and marry him?

What was he to do? Sometimes he felt sure that if he were to ask Lilian to give up the fortune that was coming to her, and take him, poor as he was, she would accept him; but would it not, he asked himself, be doing a mean and ungentlemanly thing to take advantage of the feelings of a young and inexperienced girl in such a way?

While he hesitated the old lady died. One day when he met Lilian he saw that she was dressed in black from head to foot, and in a sad voice she told him that her grand-aunt was dead and buried. She had made no change in her will.

"Aunt Jane seems to take it for granted," she said, "that I will marry Mr. Davidson. But I can't do that. Oh, it was cruel of Aunt Louisa to leave her property as she has done! If only she had left me a hundred a year without any conditions I would go away and live by myself somewhere, but I can't, for I have nothing."

"Would it not be possible," suggested Hugh, "to come to some kind of agreement with Mr. Davidson? If you refuse to marry him, he takes all. Suppose you offer to allow that provision to take effect, on condition that he makes over a fair share to you?"

"That is a splendid idea!" cried Lilian, her eyes brightening with new hope. "I will speak to him about it the very first chance I have."

Accordingly, the next time Mr. Peter Davidson came to The Limes, Lilian timidly broached the suggestion, but to her dismay it was received with a grin of contempt.

"I suppose it was your young lawyer friend put you up to that idea," croaked the old man, in a voice hoarse as a crow's—he happened to have a cold just then. "I have no doubt it would suit him exactly. But I don't think you quite understand the position of affairs. You can't marry me unless I choose. And if I don't choose, what becomes of your share of your grand-aunt's money?"

This view of the case had never occurred either to Lilian or Hugh. Yet it was undoubtedly the true one. There was no condition in the will that Peter Davidson should be ready and willing to marry the girl. If the marriage took place the money was to be hers: if not, it was to belong to Peter Davidson. Practically it was for him to say whether she should be her grand-aunt's heir or not.

"It doesn't matter very much," continued the old man, chuckling to himself, "for I always intended to ask you to marry me. I think it is the right thing to do. Then we can spend the money together comfortably. Four hundred thousand pounds will take a lot of spending! So now I ask you, Miss Lilian, will you marry me?"

"No—I can't," faltered Lilian.

"You will have to go and be a nursery governess, then," broke in the harsh voice of Aunt Jane, who had been sitting close by without uttering a word, "for you don't know enough to teach anything beyond reading and writing. It's time you did something to earn your own living."

The girl shuddered and burst into tears.

"There, there," said Peter Davidson, in a kindlier voice, laying a skinny hand on her shoulder. "We mustn't be precipitate, must we, Jane? There's plenty of time—nearly six months. But I give you fair warning, Lilian, that if you don't choose to accept my offer before the six months are over, it won't be repeated."

This conversation was faithfully reported to Hugh Fanshawe, and he felt that there was only one reply possible on his part.

"Lilian," he said, in a voice that shook a little, "would you be willing to marry me rather than Mr. Davidson, with all that money? It is true that I have only a small income——"

"Oh, I couldn't marry a poor man!" cried Lilian, to the young's man's dismay. "We were so poor at home before I went to live with Aunt Jane, that the memory of what we had to suffer will never leave me. You don't know what it means. No man can understand what it is to try to manage a house on an insufficient income. You would be just as wretched as I."

"Then you don't love me, Lilian," said Hugh sadly.

"Yes, I do, but I am afraid to marry you on four or five pounds a week," said the girl.

"Then you don't really love me," repeated Hugh. "Good-bye."

She stood in the street and watched him go. He walked away, and never once looked back. Then she went home and cried herself to sleep. And yet she knew that she was right.

For nearly six months she saw no more of Hugh Fanshawe. He assumed that she had made up her mind to submit to the inevitable, and marry Peter Davidson. She had quite resigned herself to the thought that she would never see her lover again.

The six months had nearly expired, when the desire to know whether the unnatural marriage was really going to take place forced Hugh to make another attempt to see Lilian. For three days he wandered vainly about the streets where he had been accustomed to meet her, but on the fourth day he saw her at a little distance, and ran up to her.

"Are you going to marry him, Lilian?" were his first words, eagerly whispered into her ear.

And she whispered back, "No!"

"Will you mary me, then, with my four pounds a week?"

"Yes. We will live in lodgings, and you will work hard for me, and perhaps they will give you more after a year or two. If you are not afraid to risk it, Hugh, I'm not."

"My darling!"

They went to The Limes, and Hugh went in with her. As it happened, Mr. Davidson was with Aunt Jane in the drawing-room.

"Miss Murchison," said Hugh, taking the girl's hand, and proudly leading her forward, "your niece has promised to marry me. It is true that I have but a small income, a very small income, but——"

Aunt Jane stopped him with a wave of her hand, and rising from her seat marched up to her elderly visitor, and in her deep bass voice, said:

"I'll trouble you for a cheque for that thousand pounds, Mr. Davidson!"

"You shall have it, Jane, you shall have it," said the old man peevishly. "I trust vou know what you are throwing away," he said to Lilian, thrusting out his chin.

"You will lose nothing at all, my child," said her aunt, "for the very excellent reason that there is nothing for you to lose. You know that your poor Aunt Louisa was very queer in her mind for some time before her death. It was one of her harmless delusions that she was a very wealthy woman, and she had a fancy to marry you, my dear, to her old friend Mr. Davidson. We thought it better not to cross her, since she had not many more weeks to live.

"You must forgive me the deception we practised on you, Lilian," she went on. "It was for your own good. I mean to make up to you as far as I can in my own will for your disappointment, but I wanted first to know whether you are the sort of girl who is willing to sell herself for money or not. And I am delighted that you have come so well out of the ordeal. Marry the man you love, my dear, and may you be happy. I will see to it that you don't starve."

Aunt Jane sniffed in a significant kind of way once or twice, and then turned round sharply on Mr. Davidson.

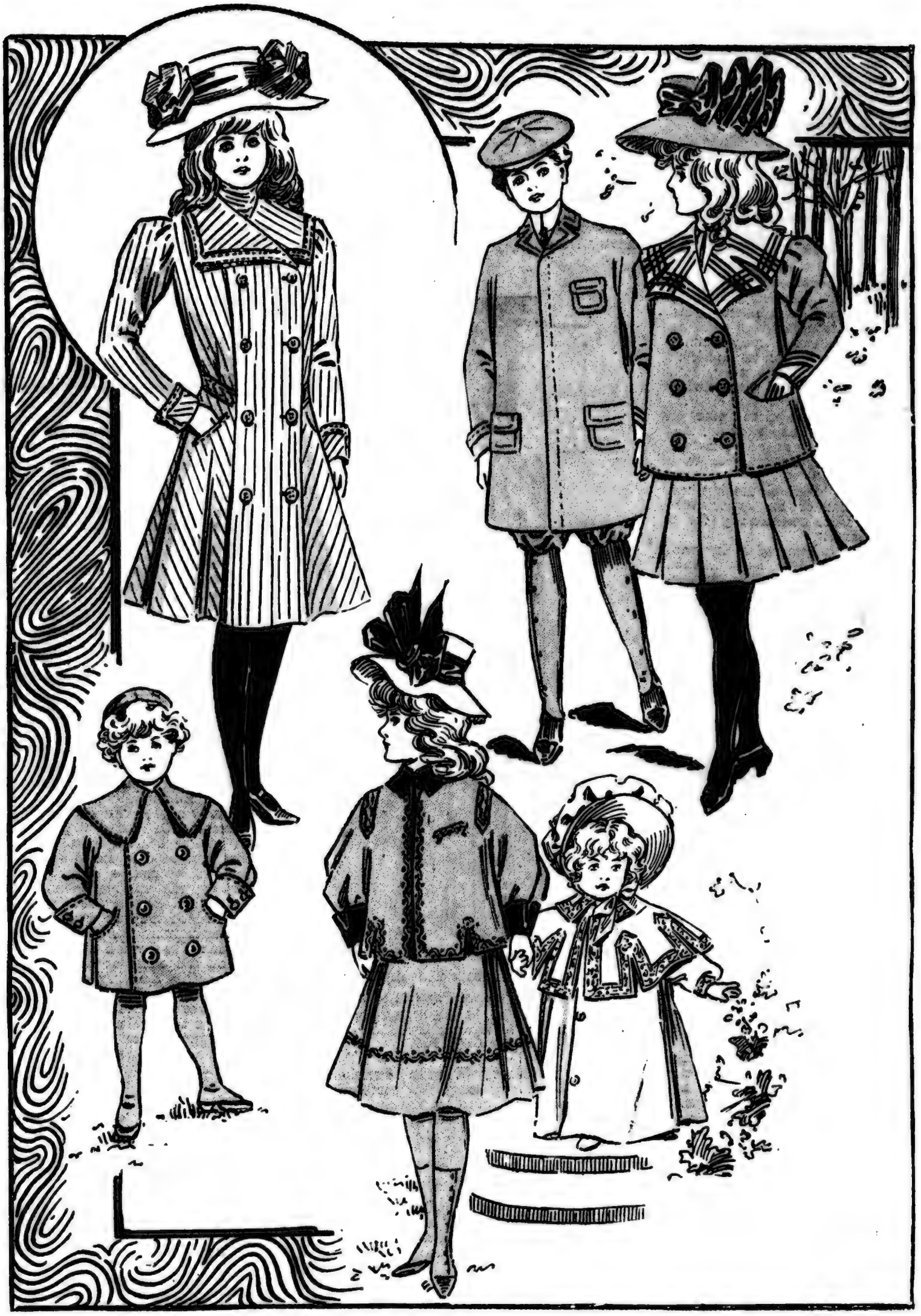
"You know you always said that Lilian would consent to marry you sooner than lose what she thought was an immense fortune, and wagered me a thousand pounds that you were right," she said. "It turns out that I was right and you were wrong, so——"

"Haven't I said that you shall have the thousand pounds?" broke in the old man testily. "I will send you a cheque tomorrow."

"Oh, you needn't be in such a hurry as all that," said Aunt Jane coolly. "It will be time enough if you send it on the eve of their wedding day, for I mean that cheque to be my wedding present."

I like 'Myra's Journal' very much."—E. S.

No. 7089 No. 7090 No. 7091



No. 7092 No. 7093 No. 7094

AUTUMN COATS, PELISSE, &c., FOR GIRLS AND BOYS.

For Descriptions see Pages 31 to 31.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 & 11, Fetter Lane, E.C.*

EMPLOYMENT BUREAU.

FREE REGISTER.

SPECIAL NOTICE.—Will correspondents please read the rules carefully regarding notices for re-insertion in the Register, and letters to be forwarded? Much delay and trouble is caused by inattention to our simple regulations.

NOTICE.—The printed notice *must be cut* out of the Register for re-insertion each month.

LETTERS TO BE FORWARDED.—These must be fully prepaid, and must bear the Register number at the top left-hand corner. No letter will be forwarded unless it is accompanied by the writer's name and address—not for publication, but as a guarantee of good faith.

ALL LETTERS must be sent to Miss Winifred Jones, Employment Bureau, 10 and 11, Fetter Lane, E.C.

No. 154.—Holiday home at Chislehurst. August and September. Garden with hammock. Near common, golf links, church, post. Station a mile. References given and required. 12s. 6d. weekly, two sharing room.

No. 523.—Wanted, instruction in high-class dressmaking for five days in the week, from 11.30 a.m. to 4.30 p.m. Would give services to dressmaker. (E.C.)

No. 524.—Dressmaker requires post as bodice hand. West End experience. Age 25. Outdoor. Dressmaking at ladies' houses. Very clever at renovations, blouses, &c. 3s. a day.

No. 525.—Lady with small blouse business would be glad to hear of an experienced woman who could come occasionally for a week. (Near Guildford.)

No. 526.—Wanted to hear of a first-rate American shirt-waist cutter and French blousemaker who give lessons in blouse-cutting and making, or who cut out or make up blouses really reasonably in spare time.

No. 527.—First-class diplomée gives lessons in dress-cutting, dressmaking, and drafting. Guerre, Grenfell, and tailor systems. Special terms for schools.

No. 528.—All kinds of fancy work. Ladies' materials worked up cheaply. Bazaar and brides' parcels a speciality. Lovely stock collars.

ANSWERS TO CORRESPONDENTS.

NOTICE.—I must once again ask my numerous correspondents to read the rules. Notices for re-insertion in the Register must be cut out of the printed Register and sent to me. Copies in ink will not do. Anyone whose notice has not been re-inserted has failed to comply with this rule; hence the omission. Letters requiring a private reply must enclose six pennyworth of stamps *and* a stamped envelope. Delays are constantly occurring because correspondents do not read and obey these simple regulations.

Lessons in Dressmaking (F. A.).—I sent you the addresses of several places where you can obtain good lessons, and I also gave you the address of a likely dressmaker not very far from you. I should be glad to know what you do and whom you go to. I have put a notice in for you as I promised.

Dressmaking Partnership (M. L.).—Thanks for your letter. I am sorry that you were not able to come to any arrangement with my correspondent, but doubtless you will be able to find someone shortly. If you like I will gladly put a notice in my Register for you. I am glad Myra proves such a friend, and that you find "the fashions so helpful and the information it contains so useful."

Holiday Home (R. A.).—I am re-inserting your notice, and as there seems some chance now of fine weather, very possibly some of my readers will be glad of the opportunity to pay such a cheap visit to the country.

Bodice Hand (R. B.).—I think you will have little difficulty in finding what you want. There seems to be an endless demand for really good workers. Why do you not specialise as a blouse maker, renovater? Excellent businesses have been built up in this way—some to my own knowledge—by capable and hard-working dressmakers. When one reads of the miserable pay girls receive who design and make really good blouses it often strikes me it is a pity some of them cannot combine, and work on their own. But in order to compete with the shops and wholesale houses, prices must be reasonable. To the maker who makes blouse after blouse, the cutting-out, &c., must be largely a matter of habit, and consequently of little difficulty. The great thing is to make your work really smart and neat; to give it finish. Your blouses should have a note of their own, different to those in the average shop, or to those made by the average worker. As a ten years subscriber to Myra you certainly deserve all the help we can give you.

No. 7095.—Autumn Tailor Gown

For Description see Pages 31 to 34.

Price of Paper Pattern, Pleated Skirt, 1s. 0½d.; coat, 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Blouse Assistant Wanted Temporarily (K. M. C.).—I am sorry the correspondent whose address you asked for has not answered your letter. Possibly she is away working somewhere, but I usually hear from her pretty regularly. One of the others whose names I gave you might suit. Thank you for your second letter, and the information you kindly give me, which is of much interest to me. Your work must be exceptionally good, and I should certainly try and build up a capital, as you might develop such a scheme on quite a large and profitable scale. I have a good many workers who go out by the day, and one of them might suit. You are doing what I always urge my correspondents to do—viz., specialise. There is always room for the specialist, and she is bound to do good work; but there are so many people who never shine at anything, and can do everything—most indifferently. I feel sure so many of my correspondents could do well if they would only strike out a little from the beaten path; but it is difficult to persuade them to do so.

Children's Dressmaker (Mrs. H.).—I am sorry, but for a private reply six penny stamps and a stamped envelope must be sent. On receiving these I will gladly give you the information you want.

Women's Trade Unions (Mrs. V.).—Yes, you are right. There are various unions, which include both men and women, and some few for women only. Possibly they are not so well known as they ought to be. The one you mean, I fancy, is the National Union of Dressmakers' and Milliners' Assistants; secretary, Miss Jaques, Club Union Buildings, Clerkenwell Road, E.C. The following addresses may be of use to you: The Female Lace Workers' Union, 16, Pembridge Place, Mount Street, Nottingham; The Cigarette Makers' Union, secretary, Mr. Elstein, 184, Stepney Green Dwellings, E.C.; National Association of Telephone Operators, secretary, Miss Moore; Belfast Upholsteresses, Typographical Institute, College Street, secretary, Mr. J. Neill; the Liverpool Upholsteresses' Union, secretary, Miss J. Greaves, 48, Venmore Street, Anfield. You will find the articles on "Women and Work," which began in our January issue, most interesting and helpful. You should get them all. At the same time, get the July issue of the "Englishwoman's Review," published at 23, Berners Street, W., price 1s., and peruse an article on the subject of trades unions, termed "Cause and Effect." This is scarcely the place for an economic discussion, save that economics and women's work are indeed closely related. Reference in the article is made to a firm which, as the result of a strike, removed their printing works to a country town so as to be out of the radius of the trades' unions. In their large business they employed a good deal of unskilled women's labour, with the result that these women—incapable of better work—were thrown out of employment with little chance of getting fresh work. It is a difficult, but most interesting, question.

Dairywork (Rhoda B.).—You are right about instruction being fairly easy to obtain; but employment is not very certain, and—I quote an authority—"unless prepared for a severe training, it is not much good any young girl to take up the profession at present," although "the salaries are good, and nearly always carry with them board and residence." Of course, there are openings in posts as superintendents of large private dairies, and as dairymaids on smaller estates. There are, of course, teaching appointments given by the various county councils, for which £1 10s. to £3 a week is paid, or a yearly salary, which may be anything from £80 to £150 per annum. Any of the following would suit you: The British Dairy Institute, Reading, you can enter at any time, and for any period. The dairying certificate is awarded after one year's study at the College, a year's practical experience in dairy work, and the passing of the prescribed examinations. The Royal Agricultural Society and the British Dairy Farmers' Association both hold examinations and grant certificates. Rooms are assigned to women students by Miss Bolam, St. Andrew's Hostel, Reading, in houses registered by the College. The cost varies from 15s. to 20s. weekly. The Berkshire County Council—among others—grants scholarships and exhibitions tenable at the College. There is also the Lady Warwick College, Studley, Warwickshire; but I think the former would suit you best.

Dressmakers Recommended (A. M. Q.).—I am so glad to know that you tried one of the dressmakers whose names I gave you, and that you found her quite satisfactory, and that you have also recommended her to friends. It is so kind of correspondents to let me know when workers named by me have given them satisfaction, and it is only fair to those who have done the work.

(*Continued on Page 42.*)

I have taken your journal for seven years, and find it very useful.—L. Bradbury, 38, Gladstone Avenue, W. G. N.

No. 7096 No. 7097 No. 7098

THREE ARTISTIC TEA GOWNS.

For Descriptions see Pages 30 to 34.

Price of Paper Patterns, Skirts, Foundation Skirts, Blouses, each 6½d.; Kimono Gown, 1s. 0½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

No. 7099 No. 7100 No 7101

No. 7102 No. 7103 No. 7104

PRETTY BLOUSE STYLES FOR THE VISITING OUTFIT.

For Descriptions see Pages 31 to 34.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

No. 7105 No. 7106 No. 7107

No. 7108 No. 7109 No. 7110

NOVELTIES IN AUTUMN BLOUSES.

For Descriptions see Pages 30 to 34.

Price of Paper Patterns, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

No. 7111 No. 7112 Nos. 7113 and 7114

No. 7115 Nos. 7116 and 7117 No. 7118

OUTFITTING FOR COUNTRY VISITS AND THE EARLY AUTUMN.

For Descriptions See Pages 31 to 34.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Aids to Renovations.

It is at this slack season that so much may be done to furbish up the gowns of last autumn for the coming season. The advent of the kimona coat has wrought a marked change in bodices, which would be distinctly awkward if it were not for the fact that the kimona bodice and the kimona blouse can be fashioned so adroitly with so little material that they provide the skilled renovator with the best aid she has ever obtained from the passing panorama of fashions.

I illustrate a few samples on this page which are pretty, smart, up-to-date, and just the things for renovations. Take a last year's velveteen dress with long skirt. The skirt itself—probably our lovely, æsthetic, seven-gore, flowing model, slightly full (or plain, it does not matter which) at the waist—is quite up-to-date. But the bodice will very probably be somewhat old-fashioned or soiled, or, what is very possible, it never existed, for so many people last winter wore long velveteen skirts with their dainty white evening blouses and a broad velveteen belt. The advent of the kimona brace and over-blouse makes it impossible to continue this convenient arrangement, unless the skirt is of the corselet type. It is necessary, to look correct, that the velveteen skirt should be accompanied by a kimona over-blouse or a kimona brace over the white blouse of transparent texture.

A really exquisite over-blouse for velvet or velveteen is shown at No. 7134, in the large double illustration on pages 22 and 23. But it takes more material, and this article is written with the idea of getting the over-blouse out of "scraps." No. 7124 on this page shows a pretty velveteen model, open back and front. Very small pieces suffice, as the kimona, being of velveteen, *must* have a seam on the shoulder. A shoulder seam is a drawback in this style, but passing velveteen over the shoulder in one piece would give the pile a wrong direction, back or front; to look well the pile of velvet or velveteen must feel rough if smoothed *downwards*. This difficulty, by the by, is charmingly got over in the model on page 23, where no shoulder seam is necessary.

It can be imagined what very small pieces are required, as the velveteen must cease at the belt or it makes the figure so thick. This velveteen belt is already in the wearer's possession. If not, and she has not enough material, she can make the belt (draped on bones) of satin of the velveteen colour. Then she could trim the kimona's edges front and back, and the wide armhole, with satin bands, decorated with bright buttons, sequins, lace motifs, &c.

Nos. 7119 and 7120. Nos. 7121 and 7122.

No. 7123. No. 7124.

BRACES AND KIMONAS AS AIDS TO RENOVATIONS.
For Description see this page.
Price of Paper Patterns, Nos. 7119 and 7122, each 6½d., the other models, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

The velveteen brace, No. 7121, can be carried out in the same way, the outer edge decorated with a silk frill to match, the seamed shoulders strapped with silk or satin ribbon of the velveteen colour held with bright buttons. Very tiny bits of velveteen will make this brace. Here again the belt is already made, or can be of the same material as the frill. This brace should be lined with lino—and sarsenet over that is preferred—as it is imperative it should be firm, and not ruck up on the shoulder.

Both these models are excellent also for black silk, made out of the skirt waste. If the size of the pieces of silk will run to it, there should be no shoulder seams.

Nos. 7119 and 7120 are supposed to be made if the owner of the skirt has only fragments of the velveteen left or none at all. If she has no scraps left, then she must match her velveteen in velvet ribbon. The brace No. 7120 is cut in firm net. The decoration is then laid on in alternate rows of lace insertion and velvet ribbon (or bias bands of velvet), narrowed towards the waist, back and front. A narrow frill of lace trims the inner edges, and a broad frill, drawn in towards the waist, forms a most becoming epaulet. This is a lovely brace, most effective on a dainty white blouse. Then the belt is of the velveteen or is made of broader velvet ribbon.

No. 7119 is a clever contrivance to get a kimona to match the velveteen (or black silk) skirt when the merest fragments of the material are possessed. The "body" of the kimona is of Shantung or Oriental satin of the velveteen colour, the velveteen itself being used for the yoke band and the wide armhole. The velveteen can be seamed to eke it out for these bands. If many seams are necessary it would be advisable to lay a few motifs of lace or passementerie on the bands. The belt can be of the velveteen or the silk. 1¼ yards 22-inch silk or satin will make the full fronts and two backs, the kimona fastening at the back.

(Concluded on Page 35.)

"A really reliable pattern like yours are is half the battle in making things."—M.

ARTISTIC EMBROIDERY.—THE NEW HEDEBO AND MOUNT MELLICK EMBROIDERY.

By MRS. HAMER-JACKSON.

WHEN the broderie Anglaise experienced such a triumphal revival as the one witnessed during the last two or three years, it became evident for the lovers of fine needlework that the revival would not be limited to ordinary open worked embroidery but would include the elaborate adornments and finishing touches which are afforded by a knowledge of the Hedébo and Mount Mellick work.

For artistic beauty and durability these styles of embroidery are absolutely unequalled, and they are as fascinating as any needlework can be, offering an unlimited field for the imagination and skill of individual workers.

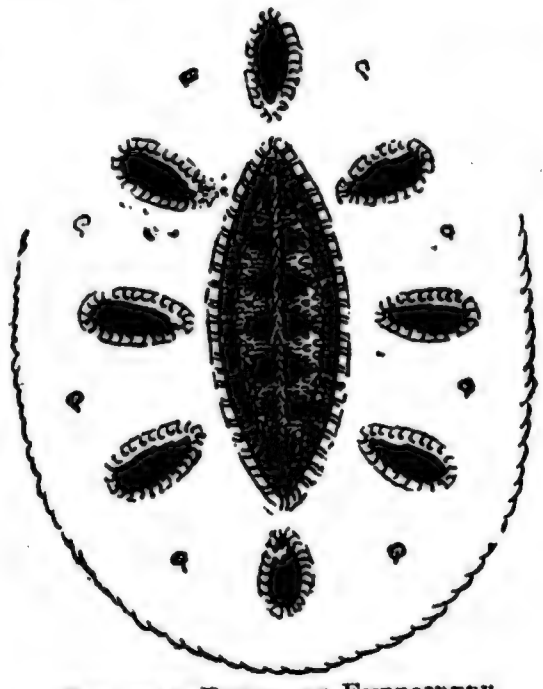
The Hedebo work has a Danish origin, and doubtless the fact that our Queen was when a girl a most capable worker in this native art, has done a great deal to endear it to the heart of the artistic needleworkers.

The foundation of the work is generally linen or fine longcloth, and the characteristics of the embroidery are small holes cut out of the material, the edges of which are rolled and buttonholed all round, the holes thus produced being partially filled with lace stitches. All sorts of fancy stitches are also used to outline the open work and in this way help to give it a rich and elaborate appearance.

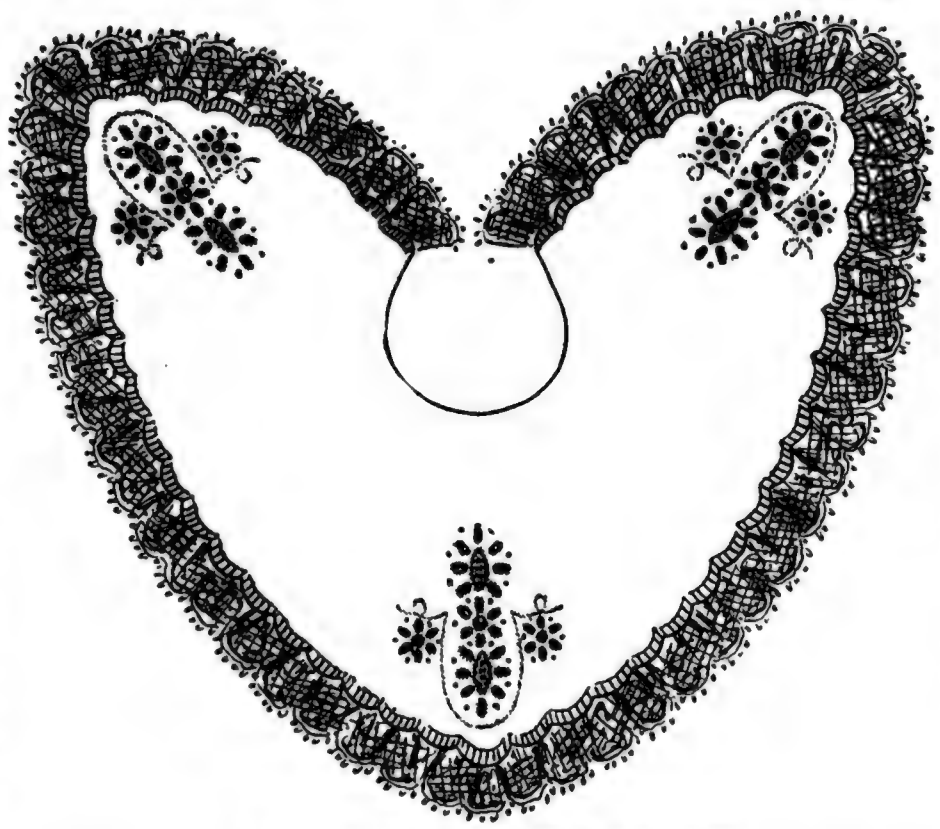
This work is on account of its similarity with point lace most expensive to buy ready made. It forms a practical and really valuable hobby when worked on under linen, d'oyleys, tea cloths, table centres, &c., &c.,—for it quickly gives to a comparatively cheap piece of linen or longcloth an intrinsic value far above the ordinary one put on amateur work.

I have said but little of its extreme durability and wear-resisting qualities, which, however, place this work in the front rank of needlework used for the trimming of articles which need to be in constant touch with the wash-tub and its destructive results. The exquisite collar which forms the subject of our illustration is decorated with Hedebo and Mount Mellick stitches, the enlarged section showing exactly the detail of the work inside the open work. It belongs to the nightdress illustrated on page 24, made of white cashmere.

It could be of fine linen, which, on account of its firm and close texture is the best foundation for this kind of work, and the thread used is Peri-Lusta White Embroidery, size C. A too fine embroidery thread not only takes much longer to produce any result, but does not show the stitches up so well as a coarse make. Size C will be found just the perfect thickness for good work. Care must be taken not to use a fine needle, as the stitches are then too firm and close; a size to fit the thread should be procured.



Enlarged Detail of Embroidery.



Embroidered Collar for Night-Dress.

Full Size Transfers of Embroidery (three designs for Collar and two for the Sleeve Frills), can be had, price 5½d., post free, from Madame Myra, 10 & 11, *Fetter Lane, E.C.*

The stitches are few, and mostly very simple. The basis of the work is the buttonhole stitch, supplemented with embroidery stitches, the great secret of the work being to do the work loosely, even the buttonholing at the edge of the open work being done apart, in the proportion of one stitch to two on an ordinary buttonhole. This is to allow the needle to be put through and between the stitches for the next row of loose buttonhole stitch, which will form the lace work filling the open space.

The buttonhole stitches are always worked from left to right and never worked back. When one row is finished the stitches are over sewn back along the row to get again into position.

After the design has been traced in the usual way the small holes should be cut and outlined with buttonhole stitch, French knots dividing each little hole. The two centre pieces adorned with Hedebo work are then started by outlining the design in ordinary running stitch twice round, the second row being quite loose against the first.

The material is then slit with sharp scissors, across and sideways, to allow the stuff to be turned flat underneath or rolled. The first row of buttonholing is then done, this one being made firmer than the others to keep the edge in place.

The second row is made of large loose buttonhole stitch, one being placed in every third stitch of the preceding row. When this is done the loops formed are sewn over, working backward along the top, one stitch over each loop. It is then completed by one row of buttonhole stitch right round the opening. Now start the little pyramids by working two, four, or eight buttonhole stitches, overrun backwards and work again, always doing one stitch less; repeat until you get one stitch at the top. The little pyramid is then over-sewn very neatly down the side, to get into position to work the next pyramid. In the work illustrated, the two middle pyramids consist of eight stitches each, the two next on either side, six stitches, and the next of four.

When they are all done in this way, they are joined in the centre by oversewing, and finishing with one row of buttonholing.

The edge of the collar is buttonholed all round, and further trimmed with a frill of Valenciennes lace for linen, and of woollen torchon for cashmere.

Rope stitch is used for the scroll, which can be adorned with all sorts of fancy stitches, such as fine featherstitch, sandstitch, or basket patterns, such as were illustrated in the June number of Myra.

Sleeve frill is worked in exactly the same way as the collar corners, therefore no special instruction is given.

"Your patterns are so excellent I do not care to use any other."—A.

No. 7125 No. 7127 No. 7126

CHARMING HATS FOR THE EARLY AUTUMN.

For Descriptions see Pages 31 to 34.

No. 7128.—A Useful Autumn Skirt and Blouse.

For Description see Pages 31 to 34

Price of Paper Patterns, Skirt, or Blouse, each 6½d., 8½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Women and Work.

IX.—THE EDUCATED WOMAN AND HER DISABILITIES (*continued*).

IN the arts and literature the educated woman can work out her own salvation. The restrictions put on girls and young women of good social position make it less possible for them to make useful acquaintances through art and literary clubs, &c., and this renders the carving of an opening all the more difficult; but there are no legal restrictions. If a book is good, or makes pleasant reading, the public will buy it, profoundly indifferent as to the sex of the author. The sex of the sensational pianist or violinist is also immaterial. Then women singers are a necessity, as they alone possess the requisite voices and powers for certain parts. The same may be said for the actress, who, like the opera-singer, feels the disabilities of her sex only so far that as the chief public duties are still done by men, the *dramatis personæ* of an opera, an oratorio, or a play show a great disproportion in the numbers of women and men required. This is specially the case in large spectacular plays—apart, of course, from musical medley and comic opera, where the graceful female is so in demand that, in grotesque travesty of masculine attire, she fills the major part of the male rôles as well as her own. In music the greatest grievance of females is the convention which insists on a male orchestra. As the major part of the young people turned yearly out of our musical academies have no chance of becoming soloists—they are not good enough in these days of sensational players—the one chance of employment for young musicians, to eke out precarious teaching, is to get into one of the larger orchestras. Except harpists—almost invariably women — no woman has the slightest chance of being taken on, though she may have been the crack violinist or 'cellist of her school.

No women are employed in architecture, except in the subordinate and mechanical role of tracing other people's plans, &c. Yet this is a real misfortune for the world at large. Putting aside the creation of a cathedral, or a great national monument, plans rarely required, in ordinary work there is no doubt that the properly trained women architect would not make the really absurd mistakes—done with open eyes, of only too many male architects. The ill arrangement of the so-called "conveniences" of a well appointed house—sufficiently good to merit the services (and fees) of a real architect—are beyond belief, and would never be made by a practical woman who has had an equally good training. This prejudice will soon die out, and an interesting field for women will then be opened. Already several women manage to make good incomes as art decorators.

The hospital and the lecture room, once closed to women, are now open. Many females earn their livings as doctors, though the great medical trades' unions—the College of Surgeons and the sister union of the Physicians—refuse to admit women into their ranks, It makes little difference, however; women can practice medicine once they have won their degree. There is little doubt, now that women are less centred in the family, are more public spirited, and put their career before their private lives, in a few years medicine dealing with women and children will be entirely in their hands. The science of obstetrics should be specially

theirs and it will, eventually, be so, except perhaps, in the most difficult and (happily) rarer cases.

There is one great trades union which has it in its power not only to refuse women entry into its ranks, but which can (and does) also forbid them all practice of the profession, This is the Bar, a profession in which certain women would reach a high mark. Shakespeare, over three hundred years ago, propounded the fact, in his Portia, that women could be the best advocates in the world. In France women have at last been allowed to plead, and the first lady barrister did so well for her clients that her services at once came into great request. What is so cruel in England is that a young woman is permitted to take her LL.B. or her LL.D., and yet is forbidden to practice what she has studied deeply and given up much of her youth to acquire. One can fully sympathize with the angry disappointment of a clever girl like Christabel Pankhurst, who passed the LL.B. with honours at an unusually early age (distancing most of her male competitors), only to find the doors of the profession, for which nature had specially fitted her, closed inexorably upon her. A lucid, fluent, and persuasive speaker, quick to seize a point, and make the most of it, this young lady is a born barrister, and it is a great wrong, merely on the point of sex, to prevent her from exercising a profession in which success means splendid emoluments.

The melancholy fact remains that unless she has a gift for writing, when she may fall into journalism or authorship, the educated woman has little prospect before her of being anything but a teacher. This drives too many women in one direction and remuneration suffers in consequence. In his speech delivered at the large dinner of Old Queen's Collegians (Queen's College, Harley Street, the pioneer of superior education for women), held at the Trocadero on July 1, the principal of University College deplored the fact that public school and university life for women seemed to prepare them almost solely for teachers.

This is a pity, as the average high school teacher (with a university degree) gets little more than £2—£3 a week, which is a poor return for the time and money spent on training. Besides, all educated girls do not care for teaching, and those who do not make poor teachers.

The age limit also presses unduly on teachers. Men are slow to note world changes, and it is men who preside and formulate rules for the girls' public day schools. Men close their eyes to the advance and hopes of modern women. They still think of the hapless, neglected woman of forty-fifty years ago, "on the shelf" at five-and-twenty, with all her abilities and energies daily stifled and destroyed by the cruel decrees of her contemporaries. Now-a-days the duly prepared woman of forty is in the very prime of her intellectual activities. Yet we still read in advertisements, say, for a high school headmistress, "no one over thirty-five need apply." Would one see so nonsensical a proviso in an advertisement for the headmaster of a boy's school?

The age limit of women's work in the past and at present is very thoughtfully dealt with in a section of a book by Clara E. Collet, "Educated Working Women." This book is made up of a series of essays on the economic position of middle-class women workers. It is published (2s. net) by P S. King and Son, Orchard House, Great [illegible]nith Street, Westminster. J.H.

(*To be continued.*)

No. 7129.—CORSELET SKIRT AND KIMONA BRACE.

For Description see Pages 31 to 34.

Price of Paper Pattern, Skirt, 1s. 6½*d* ; *Kimona,* 6½*d., post free, of* MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

No. 7130 No. 7131 No. 7132

SMART GOWNS AND THE NEW COATS FOR T

For Descriptions see pages

Price of Paper Patterns, Long Mantle, No. 7131, 1s. 0½d.; Redingotes, each 9½d.; Skirts, Foundation Skirts, Short C

No. 7132 No. 7133 No. 7134 No. 7135

OWNS AND THE NEW COATS FOR THE AUTUMN AND EARLY WINTER.

For Descriptions see pages 31 *to* 34.

Redingotes, each 9½*d.; Skirts, Foundation Skirts, Short Coats, Blouse, each* 6½*d.; Kimona,* 3½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

DESCRIPTIONS OF THE FREE PATTERNS.

[Note.—Our Free Patterns, presented with each number. are always cut *stock size* for ladies: Skirts, 40in., front length (except for trottoir, when length is only 38in.); waist measurement (skirts, coats, blouses, &c.), 24in. Children's patterns are cut the recognised stock size for the ages quoted in the description.

A SIX-GORE TAILOR SKIRT.

NO more useful and becoming skirt could be had than this, to wear with all sorts of shirts and blouses indoors, or out of doors with a smart utility wrap of Shantung or coating, or with a bolero or kimona to match. It works out most economically in serge or tweed which has no direct "up and down." It is cut trottoir length. Anyone who wants a useful mid-season skirt in black or navy serge or in grey or cream tweed should make up this model.

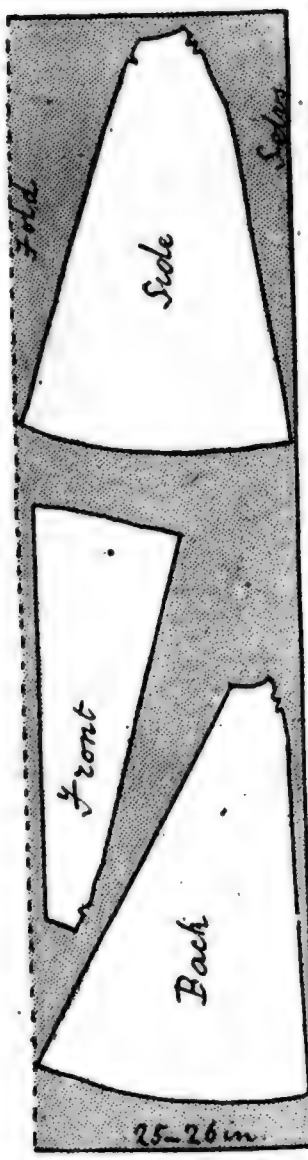


Diagram of Free Skirt Pattern.

The pattern is in three pieces — one back, one side, one front. The skirt is handsomely stitched for ornament.

Skirt diagram shows the pattern pieces laid on 3½ yards, 50-52-inch material, which is doubled in half (selvedges meeting), so that each piece is cut in duplicate.

Tack together backs, sides, fronts, according to the single and double notches, leaving the opening at the back. Try on. Stitch and press the seams open, holding them open with two rows of silk machine stitching, worked close to the junction of the two gores. Finish the back opening, when turned over a band of lino, with bands of sarsenet neatly stitched over the lino. Close with Newey's hooks and worked loops. Bind the top and close with hooks and eyes. Put the pocket in this seam.

Turn up the hem. Interline heavily with lino and stitch down in a few rows.

The hem should be well pressed and shrunk into shape by a very hot iron pressed over a wet woollen cloth (white if possible, so that it may not stain the skirt) A foundation skirt in five gores could be cut in mercerised linen or moirette; the edge should be tucked for firmness, and the two skirts could be bound at the waist together, joining only here and at the side opening. This is less elaborate and troublesome for a mid-season skirt than the quite separate foundation skirt.

A PLEATED SHIRT BLOUSE.

This is a lovely model for white Viyella, the wide side pleats held down with French knots made in white silk, the central box-pleat (cut with right front) decorated with frills of white Jap silk. Velvet buttons—black, navy, or green—decorate cuff and box-pleat.

The pattern is in five pieces: the right pleated front, half the pleated back, one sleeve, one cuff, half the collar band. Pleats are wheelmarked on front and back patterns. The diagram shows pattern pieces laid on 4 yards 31-inch white Viyella. The material is opened out and is double beneath sleeve, cuff, front, and collar patterns, so that each is cut in duplicate. The left front is cut without box-pleat—only a wide hem to hold the velvet buttons. The single material is folded over, the back centre of back laid along the fold, so that it is cut in one piece.

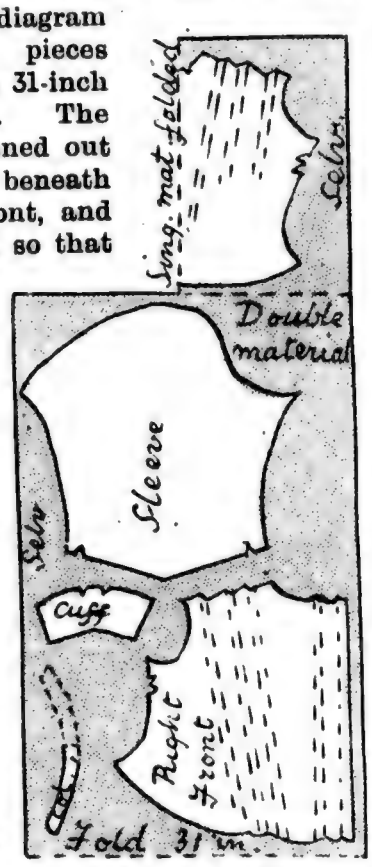


Diagram of Free Blouse Pattern.

Arrange the pleats. Tack together back and fronts and try on. Sew the seams (neat run-and-fell seams) and secure pleats with the French knots. Hem the basque. Newey's hooks and worked loops suffice for the fastenings, and the velvet buttons can be merely put on for ornament. If buttons are *used*, the buttonholes are made down the box-pleat. Put the cross-cut, hemmed, silk frills down the box-pleat.

Seam the sleeve. Slit the centre and hem the edges for an opening. Arrange it into the lined cuff, which closes like the front. Arrange the sleeve into the armhole on the wearer and stitch in, binding the seam. The lowest pleat should lie over the seam.

The duplicate collar band serves as a lining. It is seamed to the neck, the lining felled over the seam. It is supplied with buttonholes to hold the studs of the detachable, hemstitched (or embroidered), linen collar, which is finished with a velvet tie.

EMBROIDERED EMPIRE NIGHTDRESS.

For Description see Pages 24 and 25.

The Cut-out Paper Pattern of this Nightdress is given Free with this Number.

EMBROIDERED EMPIRE NIGHT-DRESS.

This charming and comfortable gown is very smart, very becoming, very easily made. For the autumn and winter it could be made in the white cashmere which is being so much used for the smart underwear of bridal trousseaux.

The pattern is in four pieces—half the one-piece Empire bodice or yoke, half the collar, one sleeve, one sleeve frill. The rest of the pattern only requires a few measurements to be given.

"I bought my first copy of 'Myra' a few days ago, being struck with the simple yet

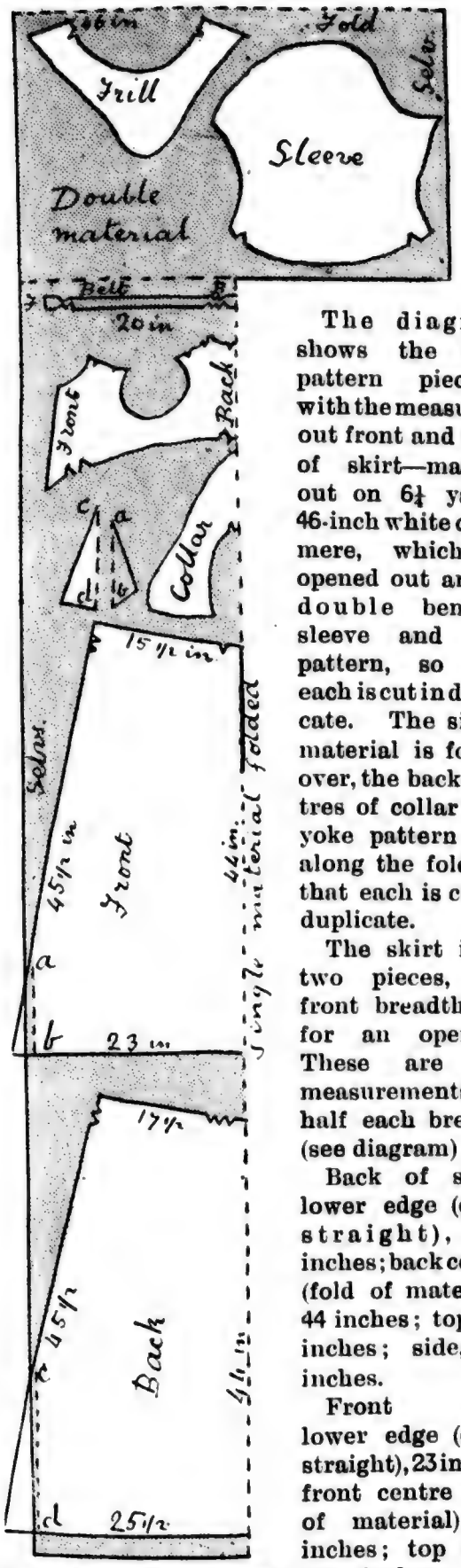


DIAGRAM OF NIGHTDRESS PATTERN.

The diagram shows the four pattern pieces—with the measured-out front and back of skirt—marked out on 6¼ yards, 46-inch white cashmere, which is opened out and is double beneath sleeve and frill pattern, so that each is cut in duplicate. The single material is folded over, the back centres of collar and yoke pattern laid along the fold, so that each is cut in duplicate.

The skirt is in two pieces, the front breadth slit for an opening. These are the measurements of half each breadth (see diagram):

Back of skirt: lower edge (quite straight), 25½ inches; back centre (fold of material), 44 inches; top, 17½ inches; side, 45½ inches.

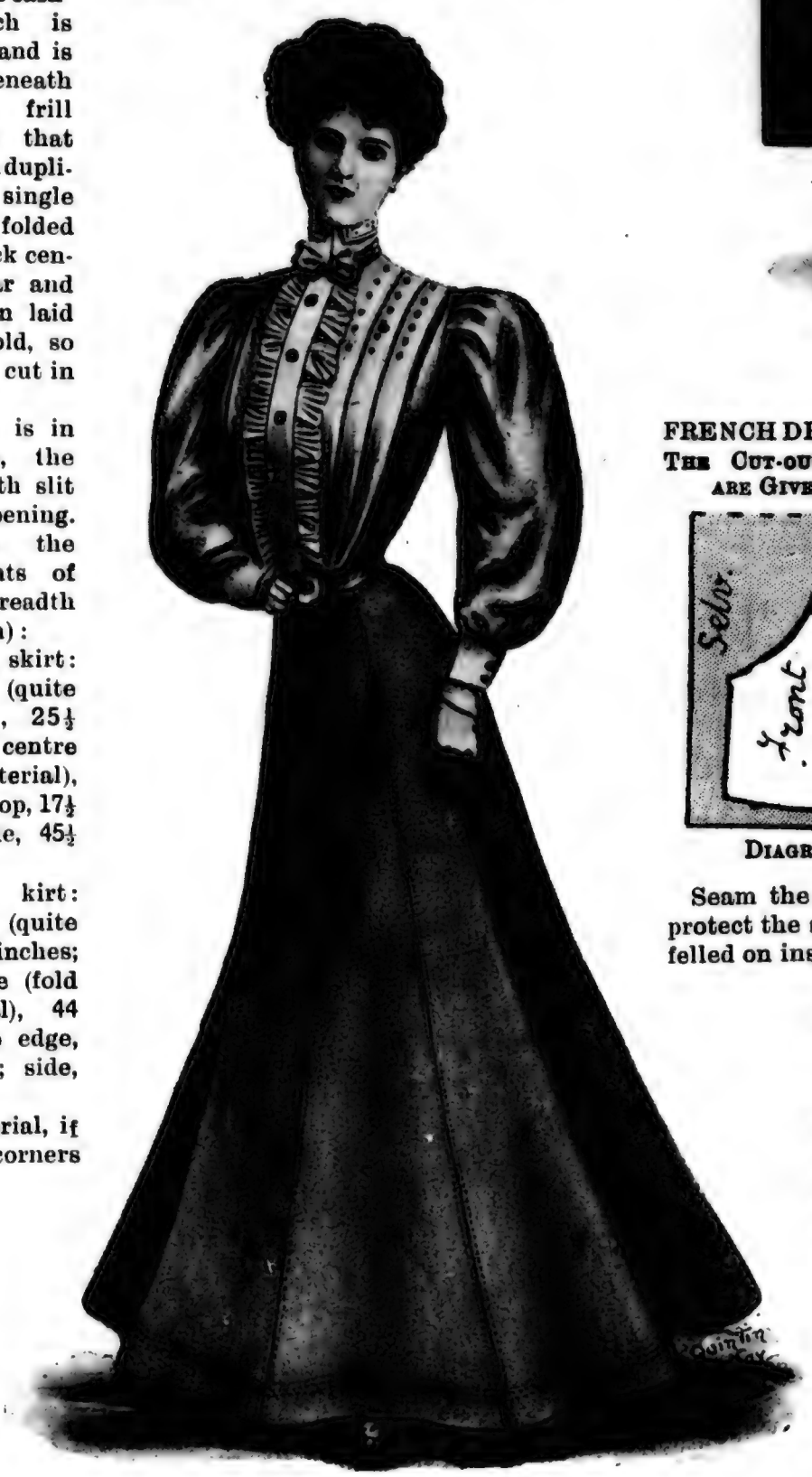
Front kirt: lower edge (quite straight), 23 inches; front centre (fold of material), 44 inches; top edge, 15½ inches; side, 45½ inches.

The material, if not wide enough, must have added corners seamed up the selvedges at *ab*, *cd*.

Slit the skirt front some 6 inches for an opening. Seam together (run-and-fell seams) back and front of skirt. Hem the lower edge. The lower edge can be tucked for ornament, allowing 1½ inches extra material for each tuck.

Cut a band—quite straight—of the cashmere, 40 inches long and 1½ inches broad (allow extra for turnings). It is marked out in diagram. Cut and work slots in it for a ribbon. Into its lower edge gather the skirt. Into its upper edge gather the one-piece bodice. Line the band, felling and stitching it down neatly. Protect the front openings with stitched bands of cashmere, and close with pearl buttons and buttonholes. The buttonholes can be made to show, or be w orked in a doubled underfold. Embroider the collar and seamed sleeve frill. Directions for doing this will be found on page 18.

Seam the collar into the neck, felling a band of cashmere over the seam. Seam the sleeve. Gather it into the shaped frill and cover the junction with a band of cashmere worked with slots to hold a ribbon runner. Both sleeve and Empire bands are slightly frilled up with the ribbon runners, which are easily drawn out for washing.



SIX-GORE TAILOR SKIRT AND PLEATED SHIRT BLOUSE.

For Description see Page 24.

THE CUT-OUT PAPER PATTERNS OF THIS SKIRT AND OF THIS BLOUSE ARE GIVEN FREE WITH THIS NUMBER.

FRENCH DRAWERS FOR A LITTLE GIRL

THE CUT-OUT PAPER PATTERN OF DRAWERS ARE GIVEN FREE WITH THIS NUMBER.

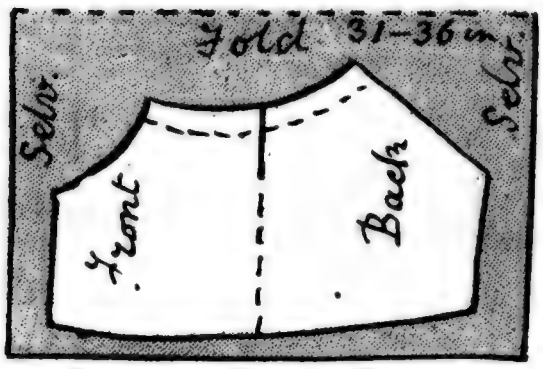


DIAGRAM OF DRAWERS PATTERN.

Seam the sleeve into the armhole, and protect the seam with a band of cashmere felled on inside.

FRENCH DRAWERS FOR A LITTLE GIRL.

This capital pattern, cut for a girl of eight to ten years, is very comfortable, and washes very well. Drawers are loose enough to go over a warm combination or flannel underdrawers n colder weather, and yet the curved top fits the figure neatly, and the legs are drawn up with a ribbon (removed for washing) above the knee.

The pattern is in one piece—half the drawers. Cut slits on each side for openings, edged with lapped false hems. Lay the pattern on 1½ yards of

(Concluded on Page 30.)

chic designs on the cover: I shall get it now in preference to any other book."—R. G.

No. 7136.—A Smart Autumn Gown.

For Description see Pages 31 to 34.

Price of Paper Patterns, Skirt, or Blouse, each 6½d.; Belt, 3½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

"Ososilkie" BEST BRIGHTEST CHEAPEST LUSTRE YARN

For all kinds of Artistic Embroidery, Crochet & Knitting

Sixth Grand Prize Needle-Work Competition

CASH **£125** PRIZES.

"Ososilkie" is a lovely thread of the most beautiful brilliancy. **Looks like Silk** at a fifth part of the cost. **Will wash equal to Silk,** and retains its lustre. Made in three sizes—**"Fine," "Medium,"** and **"Fancy Twine,"** in White, Cream, and a grand variety of shades, plain and variegated. Also in pure **"Lily White"** and **"Cream,"** in six sizes, from Extra Extra Fine to Extra Stout, suitable for **Teneriffe Lace Work, Art Embroidery, Crochet,** Knitting, Feather Stitching, and Smocking.

"FINE," "MEDIUM," 100 yard Balls, 50 yard Balls, and **"TENERIFFE LACE THREAD"** All Six Sizes. Also the new **"Ososilkie Filoselle,"** in one size only. White and Cream. All one price **2d.** per Ball.

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Of all Drapers and Art Needlework Stores.

150 PRIZES.

ARTICLES FOR COMPETITION ARE AS FOLLOWS:

CLASS A.

Any piece of **Embroidery** worked entirely with **"Ososilkie Brightest Lustre Yarn."**

1st Prize, **£12 12s.**; **2nd** Prize, **£6 6s.**; **3rd** Prize, **£3 3s.**; **4th** Prize, **£1 11s. 6d.**; 5 extra Prizes of **1 Guinea** each; 5 extra Prizes of **Half Guinea** each; 18 extra Prizes of **7s. 6d.** each; 18 extra Prizes of **5s.** each.

CLASS B.

Any piece of **Crochet, Knitting,** or **Tatting** worked entirely with **"Ososilkie Brightest Lustre Yarn."**

1st Prize, **£12 12s.**; **2nd** Prize, **£6 6s.**; **3rd** Prize, **£3 3s.**; **4th** Prize, **£1 11s. 6d.**; 5 extra Prizes of **1 Guinea** each; 5 extra Prizes of **Half Guinea** each; 18 extra Prizes of **7s. 6d.** each; 18 extra Prizes of **5s.** each.

CLASS C.

Any piece of **Embroidery, Crochet,** or **Teneriffe Lace Work,** made entirely with either **White** or **Cream "Ososilkie Teneriffe Lace Thread,"** or the new **"Ososilkie Filoselle."**

1st Prize, **£10 10s.**; **2nd** Prize, **£5 5s.**; **3rd** Prize, **£3 3s.**; **4th** Prize, **£1 11s. 6d.**; 5 extra Prizes of **1 Guinea** each; 5 extra Prizes of **Half Guinea** each; 18 extra Prizes of **7s. 6d.** each; 18 extra Prizes of **5s.** each. Workers of Broderie Anglaise, Drawn Thread Work, or Hardanger Work may compete in this class.

RULES OF THE COMPETITION.

Rule 1.—All work must be sent in to address at foot between January 20th and January 31st, 1908. A stamped post-card, fully addressed, to be enclosed, so that acknowledgment may be sent on receipt of parcel. Replies must not be expected before **February 4.**

Rule 2.—Each piece of work must have securely attached to it a label giving the sender's full name and address, and must be carriage paid. The class in which the work is intended to compete must be plainly marked on the outside of parcel. Under no circumstances can the proprietors accept any liability for loss or damage in transit.

Rule 3.—All work will be returned after the judging has taken place (except the First Prize-winner in each class, which become our property). 6d. must be enclosed to cover cost, &c., of return carriage. Competitors wishing their work sent back in boxes must enclose an extra 4d., as we cannot undertake to use again original boxes.

Rule 4.—Competitors may send in any number of pieces of work in each class, but under no circumstances will anyone be allotted more than one prize. Prize-winners in previous competitions are eligible, but work sent in before cannot be accepted again. Competitors may work their **"Ososilkie"** on any kind of background.

Rule 5.—In Classes A and B competitors can use either of the three sizes in **"Ososilkie Brightest Lustre Yarn,"** viz., "Fine," "Medium," or "Fancy Twine." The first two are on white wood reels, with blue and gold tickets, white and gold bands. "Fancy Twine" has (red, blue, and gold) tickets only, no bands. In **Class C,** either **"Ososilkie Teneriffe Lace Thread"** or the new **"Ososilkie Filoselle"** can be used; these have red reels, blue and silver tickets, blue and silver bands.

Rule 6.—It is imperative that only "Ososilkie Lustre Yarn" be used in the work, otherwise immediate disqualification will ensue. All bands or tickets off the yarn used must be enclosed with the work, also Bill-head of shop where purchased. **"Ososilkie"** offered for sale below the advertised prices will not be eligible.

Rule 7.—The judging will be performed by a committee of experts, and their verdicts will be final. **The result of the competition** will be advertised in *Daily Mirror*, **February 10, 1908,** on which date and four following days the work of all **successful** competitors will be exhibited in the windows and Haberdashery Dept. of **William Whiteley, Ltd., Westbourne Grove, London.** This firm holds a large stock of **"Ososilkie."**

Ask your Draper or Art Needlework Stores for this lovely **"Ososilkie Brightest Lustre Yarn."** Should you have any difficulty in procuring locally, please write us enclosing 6d., and we will send you beautiful shade card showing 150 colours, also nine small samples, showing the various sizes in which **"Ososilkie"** is made, and name of nearest stockholder.

TUBBS, HISCOCKS & CO., Ltd., Estd. 1863 **(Dept. 99), 16/22, Milton St., London, E.C.**

Sole Proprietors and Manufacturers of **"OSOSILKIE" Brightest Lustre Yarn.**

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An Iron for Every Purpose.

Asbestos Sad Irons are made in various shapes, sizes and weights for all kinds of ironing—from pressing heavy goods to smoothing the daintiest fabrics.

There are five kinds of Laundry Sets, each containing three irons. The irons weigh six, seven, and nine pounds, and are oval or square-heeled.

The Flounce Iron has a "goose bill" for ironing plaited and ruffled garments without flattening.

The Sleeve and Tourist Irons are for various kinds of light work.

All Asbestos Sad Irons are provided with an asbestos-lined hood or cover which is placed over the iron and bottles up the heat.

You will appreciate a *perfect ironing tool* when you use Asbestos Sad Irons.

Ask your ironmonger.

THE DOVER MANUFACTURING CO.,
124, Holborn, E.C., London.

NO LADY

need despair of possessing a truly elegant and graceful figure who will invest in a pair of

DOMEN BELT CORSETS.

Invaluable to those inclined to Corpulency.

Send for (free) Price List No. 14D,

DOMEN BELTS CO.,
456, STRAND (Charing Cross), W.C.
(Lady Attendants.)

INFANT'S EMBROIDERED KIMONO OR TEA COAT.

This charming little garment, cut in a single piece (sleeves, back and fronts in one) takes one yard of 42-46 inch White Cashmere. The edges are scalloped and worked, and a tiny frill of Valenciennes Lace is sewn under the scallops. Bows of ribbon close the sleeves, sides and neck. There are no seams at all.

Paper Pattern and Full Size Transfers for Embroidery (reverse corners for two fronts and sleeve design).

Complete, 7½d. post free.

BEETON & CO., 10 and 11, Fetter Lane, LONDON, E.C.

The "R.S." Patent Reducing

CORSET.

With Extra Strong Elastic Belt.

Improves every figure, at once reduces corpulency and prevents high figure, affords strong binding support without pressure. Instantly adjusted.

BLACK, WHITE, OR DOVE,
Real **10/6** *Whalebone.*

Sizes stocked, 19 to 36 inches; over 30-inch waist, 4d. per inch extra. We fit any figure, should stock sizes not fit, we exchange making a pair with any alterations, 1/6 extra. Sent post free to ladies upon receipt of waist size and P.O. Colonial Orders, 1/6 extra.

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Your name and address requested. Our **Brochure** of **Lace Curtains, Drapery Fabrics, Cretonnes, Tapestries, Bedspreads, Blouses, Household Linens, Clearing Lines, sent Free.**

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Do not miss sending for the Brochure, as you will find in it something entirely new at a great saving. We shall appreciate your request. Do not delay. The Bargains cannot be repeated when cleared. Write postcard now.—**SAML. PEACH & SONS,** Mail Order Dept. 183, The Looms, **NOTTINGHAM.** *Estd.* 1867.

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Reliable horoscope of character, marriage, and business. Send Birth-date, 1s. P.O. and stamped envelope to MDME. ZETELLA (Box 9), Glen Villa, Cleadon, Sunderland. Your future, changes, &c., given free with above horoscope.

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TH. de DILLMONT
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Patterns and price list on application

Practical Dressmaking for Home Workers.

MID-SEASON WRAP OR RAIN COAT.

For Illustration see page 3.

IT is always advisable to set up a really smart wrap in the autumn, which will serve for an extra covering on colder days to a too light gown. It looks particularly well in a black-and-white check tweed, decorated with black silk braid and lined with white silk. If we choose a good Pirle-finished coating, the garment will serve also as a valuable and dressy rain coat, which will not spot or cockle when wetted. All good drapers keep the Pirle-finished materials, and the process adds but a trifle to their cost. The only trimming for the coating is the shaped strap round bodice and on the sleeve. The last strap is a necessity — to cover the sleeve top; but the strap round the Empire bodice (it takes a good deal of material and is cut on the bodice pattern according to the wheelmark) can be dispensed with, and be replaced with rows of stitching. Only the Empire bodice need be lined.

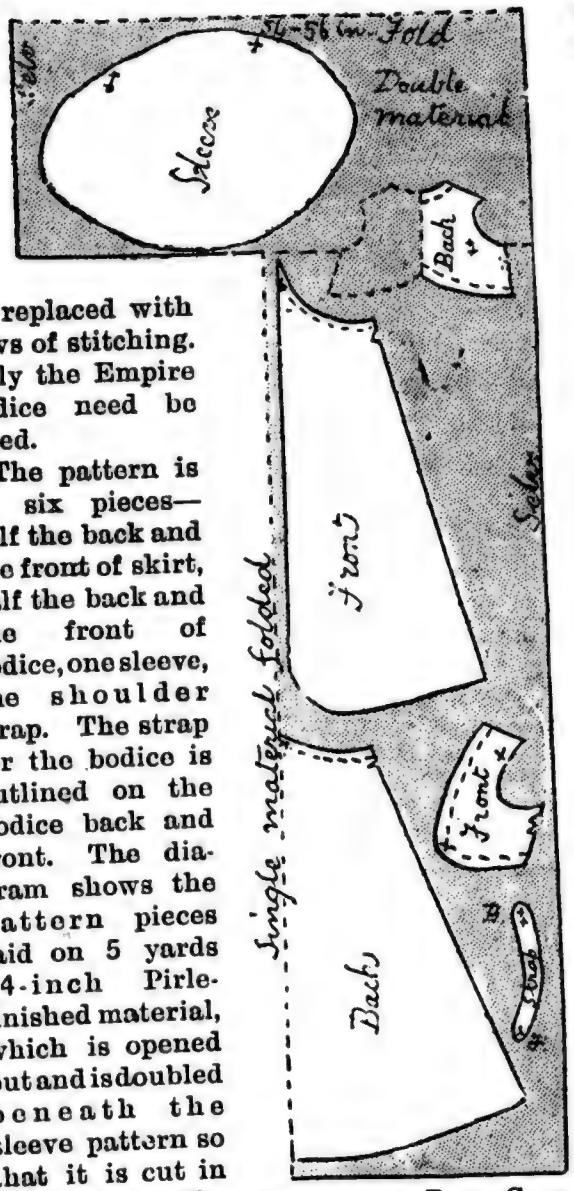

DIAGRAM OF RAIN COAT PATTERN.

The pattern is in six pieces—half the back and one front of skirt, half the back and one front of bodice, one sleeve, one shoulder strap. The strap for the bodice is outlined on the bodice back and front. The diagram shows the pattern pieces laid on 5 yards 54-inch Pirle-finished material, which is opened out and is doubled beneath the sleeve pattern so that it is cut in duplicate. The single material is folded over (selvedges meeting) beneath front strap and skirt patterns, the back centre of skirt back laid along the fold so that it is cut in one piece, the other pieces being cut in duplicate.

Tack together fronts and back of bodice. Tack together fronts and back of skirt. Tack together bodice and skirt—the bodice lapping over the skirt top according to the notches. Try on. Stitch and press the seams. Stitch the turned bodice edge for ornament. Put on hooks and eyes. Cut a lining in silk on the bodice pattern. Seam and press it. Tack it in place and slipstitch it to the bodice and edges. It is wise to put a shaped band of muslin under the ornamental stitching to support the stitches, this being covered by the silk lining. Finish the stitched armhole neatly.

Hem and stitch the skirt edge, covering the raw edge with a band of Prussian binding matching the material. Hem the sleeves, sides, and lower edge in the same way. The raw edge of the sleeve top—between the single and double notches—is eased on the shoulder, joining the bodice front and back at the corresponding notches. This raw-edge seam is covered by the stitched shoulder strap, which is interlined with muslin before stitching. The finished strap is slipstitched in place, and can finish each end with a metal button. Metal buttons can decorate the bodice fronts.

No. 7137.—FOUNDATION SKIRT WITH SHAPED FLOUNCE.

For Description see this page.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

FIVE-GORE FOUNDATION SKIRT WITH FLOUNCE.

The fall of a well cut skirt can be quite ruined by an ill-fitted lining or by a badly cut foundation skirt. Few skirts are lined now-a-days, so that the possession of a well cut foundation skirt pattern is a necessity. The foundation skirt should fit neatly at the top, with no superfluous folds, no wrinkles; but it should have a substantial flounce at the edge to support the overskirt and prevent its clinging too closely to the legs and feet, Our pattern, No. 7137, is just the thing required. It is long, to wear beneath the new long flowing skirt which will have such a vogue this autumn.

The pattern is in four pieces; half the front, one side, one back, half the shaped flounce. The diagram shows the pattern pieces laid on 7 yards of 29-inch moirette or a mercerised foundation material. The fabric is opened out, and is double, so that flounce, side, and back are cut in duplicate. The material is not wide enough to take half the flounce, and it is not desirable to have a seam down the front, so our added piece is seamed up the selvedges at *a b*, the single material being folded over to take this piece and the front breadth. Arranged like this, there is no seam down the front of flounce or tablier. The skirt should close in the left tablier seam.

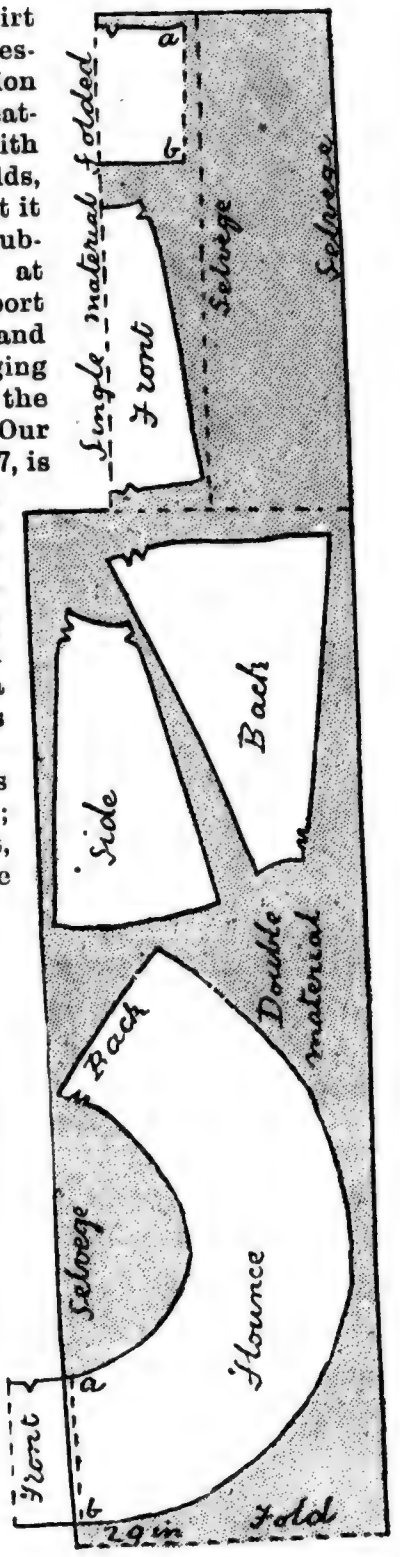

DIAGRAM OF FOUNDATION SKIRT PATTERN.

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H.M.

Tack together fronts, sides, backs, according to the notches. Tack to the lower edge the seamed flounce, the single and double notches coinciding. Try on Stitch and press the seams of the skirt part. A good effect is obtained by lapping the seam joining skirt and flounce. This flounce can be lined with lino if extra firmness is required, or it can be covered with small cross-cut frills of the material or of silk. The flounce illustrated is merely hemmed, and is corded to give firmness.

The opening is hemmed with stitched bands of the material and closes with flat buttons and buttonholes. To avoid any chance of the buttons showing through the overskirt, the buttonholes could be made in an added lined band stitched beneath the tablier edge. The waist is bound with a ribbon and closes with a hook and eye.

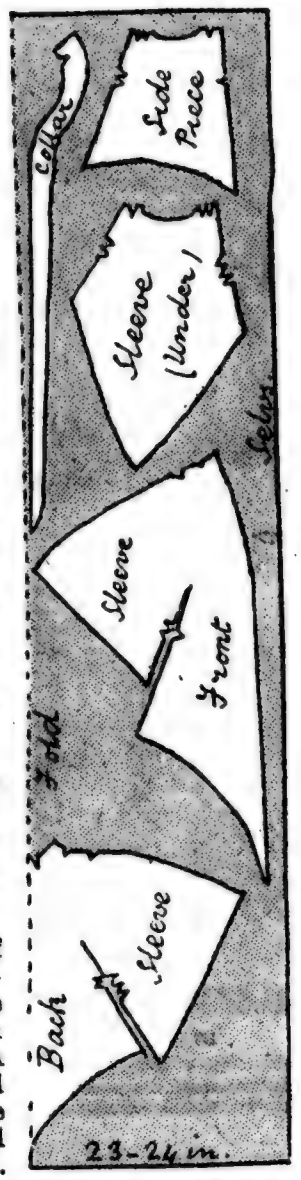

Diagram of Kimona Pattern.

A KIMONA DRESSING JACKET.

This is made of white cashmere, scalloped at the edge, the scallops worked in buttonhole stitch. A circle is embroidered in each scallop. White silk should be used for the embroidery. The jacket is not lined.

The pattern is in five pieces: one front (cut with half the sleeve), half the back (cut with half the sleeve), one inserted side-piece, one inserted under-sleeve, half the Kimona collar.

The diagram shows the pattern pieces laid on 3 yards 46-inch cashmere, which is folded in half (selveges meeting), the back centre of back pattern laid along the fold, the other pieces being cut in duplicate.

Tack together back and fronts along the shoulder (seam extending to sleeve edge), according to the notches. Take the side pieces and tack them in place, double notch edge joining the back, and the single notch edge joining the front. Then tack in the undersleeve pieces — triple notch edge joining back part of sleeve and the double notch joining the front part of sleeve. Undersleeve and side-piece join each other under the arm according to the double and single notches. Tack the seam of collar, and tack collar in place.

Try on the kimona. Stitch the seams and bind them with sarsenet. Mark out the scallops (according to taste—they can be measured with a coin or a small liqueur glass, &c.) all round the garment, round the sleeve, and round the collar, which is unlined. The garment, open at the neck, closes with a few hooks and worked silk loops.

AMERICAN BLOUSE FOR A LITTLE GIRL, OF WHITE WASHING SILK.

This is a very good model also for fine white serge or white cashmere, trimmed with silk frills. It looks well in fine linen, trimmed with Cash's hemstitched frilling.

Back and fronts are cut all in one piece; the front box-pleat is cut with the right front, the left front being simply hemmed to hold the pearl buttons. As washing or Jap silk is too narrow to take the whole blouse in the width, it is better to take the length of the blouse out of the width, and to double the silk lengthwise, as shown in the diagram, the back-centre of the blouse pattern laid along the fold. The sleeve and cuff are thus cut in duplicate. The missing half of the collar and the bias bands for the frills are then marked out on the material. The duplicate collar serves for a lining.

No. 7138.—Kimona Dressing Jacket.
For Description see this Page.
Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

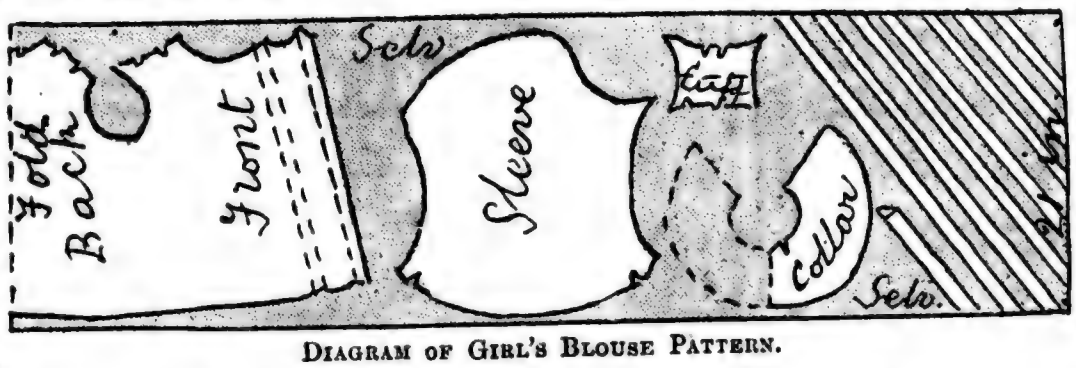

Diagram of Girl's Blouse Pattern.

The pattern, cut for a girl of eight or nine, is in four pieces: half the blouse (box-pleat wheelmarked on right front), one sleeve, one cuff, half the collar. The diagram shows the pattern pieces laid on 4 yards of 21-inch silk.

Tack the shoulder seams. Arrange the box-pleat. Tack the hem of the lower edge, and pass through it an elastic runner. Try on. Stitch the pleat and make the buttonholes down it. Hem the lower edge. Sew pearl buttons down the left front.

No. 7139.—American Blouse for a Little Girl.
For Description see this Page.
Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Seam the bias bands for the cuff and collar frills. Hem the frills. Gather the edge of collar and cuff, tack the lining in place and stitch down neatly. Arrange the collar lining into the neck, and fell the collar over the seam. Seam the sleeve. Slit the centre 2 inches for an opening; hem the edges. Gather sleeve into the cuff, felling the lining over the seam. Gather sleeve into armhole and bind the seam.

FRENCH DRAWERS FOR A LITTLE GIRL.

(*Concluded from Page 25.*)

36-inch washing silk, nainsook, or fine Indian longcloth, which is double, so that the piece is cut in duplicate. Seam together the two pieces up front and back. Protect the slits with stitched bands of the material; line the fitted top with a shaped band cut on the pattern top, and make two buttonholes on each side to lap the slits on buttons sewn upon the stays.

The legs are cut with worked slots through which the ribbon is passed), or beading can be sewn on the edge where the drawers join the knee frill. Valenciennes lace or Madeira work trims the legs.

The drawers look very nice in white Viyella, trimmed with woollen torchon lace.

"I have used 'Myra' for nearly nine years and find it the best of all dressmaking journals."—M. M.

Descriptions of Our Illustrations.

A Velveteen Coat with Cloth Skirt.

No. 7081, Page 6. Five-gore skirt of moleskin grey cloth, decorated with crossed bands of velveteen, mounted on lino and decorated with steel buttons. Wear over the five-gore foundation skirt, No. 7137. Smart grey velveteen coat—a back, two front centres, two fronts, two sides. Strap back and front seams with black and white passementerie. Added one-piece basque. Belt of the passementerie. A band of embroidered white cloth simulates an under waistcoat. Close with buttons and buttonholes, only one buttonhole appearing through the front, the others (nearly to waist) being made in right facing. Face fronts with white cloth. Line coat with white glacé cut on coat pattern but seamed apart. The sleeve is mounted on a smaller lining, arranged into a deep cuff strapped with the passementerie. 52-inch cloth, 4¼ yards. 24-inch Louis Velveteen, 6 yards.

A Cloth Blouse Costume.

No. 7082, Page 6. Seven-gore skirt, elaborately braided, the braiding arranged above a bias band of velvet. Wear over the foundation skirt No. 7137. Cut a bodice lining—one back, four sides, and a three-piece front. Drape with chemisette of white lace, with collar of lace (hooking at back). Cover the rest with a back and two crossed fronts of the cloth decorated with shaped band of velvet round the neck and down fronts. Elegant collar. The shoulder is tucked (tucks wheelmarked on pattern), the edge is braided and finished with velvet. Belt of velvet supported on bones. Short sleeve on a smaller lining, braided and arranged into a double cuff, stiffened and decorated with velvet. 52-inch material, 7 yards.

Serge Gown Trimmed with Velvet.

No. 7083, Page 6. Full five-gore skirt of cream serge or motor cloth, decorated with bands of green velvet. Wear over the foundation skirt, No. 7137. A fitted bodice lining is cut with three-piece front, to close on left of centre panel. Tack, fit, and seam the lining, decorating it with panel of tucked net (tucked to flat pattern). Add bands of lace insertion. Into the armhole of the lining is arranged the one-piece sleeve of the material, which is draped on a smaller lining. Lower sleeve of lace. Kimona: back, front, and little wide-arm sleeve cut in one piece, of the skirt material, strapped with bands of velvet. It is made quite apart from the lining, to which it is secured with a few stitches. Kimona could be quite apart—a sort of over-blouse (with complete blouse underneath). 52-inch material required, 7 yards.

A Pleated Kimona Gown.

No. 7084, Page 7. Full five-gore skirt, pleated into the waist (pleats wheelmarked on pattern). Tuck to flat pattern and cross tucks with lace. Foundation skirt No. 7137. Lovely kimona bodice. A fitted lining is cut with three-piece front to close on left of centre panel. Tack, fit, and seam the lining, decorating it with panels of lace and tucked silk (tucked to flat pattern). Band collar to match, hooking at back. Into the armhole of the lining is arranged the one-piece sleeve of the material, which is draped on a smaller lining. Face cuff with white silk and lace. Pleated kimona: back, front, and little wide-arm sleeve cut in one piece, of the skirt material, trimmed with lace. Pleats are wheelmarked on pattern. It is made quite apart from the lining, to which it is secured with a few stitches. 46-inch material required, 8 yards.

Kimona Coat and Handsome Skirt for Coating, &c.

No. 7085, Page 7. Elegant fluted skirt in three gores —a tablier and two wide circular breadths, closing on left of tablier. Front seams are lapped. Skirt can be lined or worn over a foundation skirt. Beautiful kimona: pattern in four pieces: half the back centre cut with one front centre and one sleeve panel, one back (cut with piece of sleeve), one front (cut with piece of sleeve), one cuff. Cover front and back seams (including sleeve panel) with silk braid. Edges are turned over a band of lino and stitched. Line with silk cut on coat pattern but seamed apart. Interline fronts with lino. A stiffened strap forms a belt, which is covered with braid. The fronts are double-breasted, closing with buttons and buttonholes. Fronts are faced with the material. Neck and cuff are edged with braid. 52-inch material required, 7½ yards.

Gown of Striped Tweed with the New Coat.

No. 7086, Page 9. The skirt is a two-piece "umbrella." The pattern is in one piece: half the skirt. Lay the pattern on the seamed breadths so that the stripes are on the straight at the sides, and meet in V points back and front. A half breadth is required for each added corner; 4¼ yards of 48-inch striped tweed are required for the skirt. In making all seams, see that the stripes meet nicely. When the added corners are seamed up the selvedges, the skirt is simply seamed back and front, the opening being left at the back. A good hem should be allowed. The skirt could be lined, or it could merely be worn over a foundation skirt. The top is simply bound. This skirt is very quickly made. A lining (a light linenette or sateen) is desirable, as the bias fronts and backs are apt to stretch, and, if the straight of the lining is put here, this tendency will be checked. Elegant coat of the tweed—two backs, four sides, two single breasted fronts, fitted with breast darts. Face fronts with the tweed, with added slip-stitched revers facings of cloth. Close with

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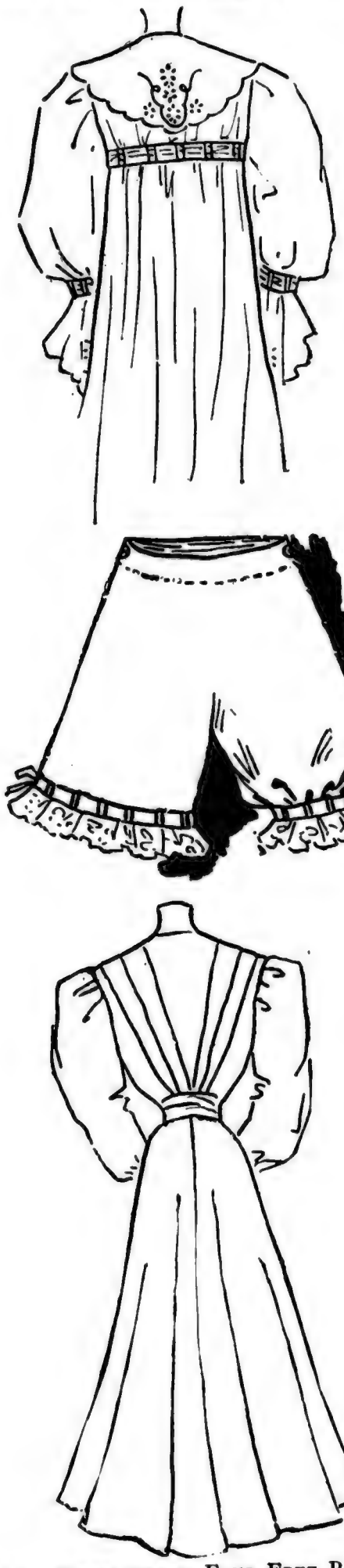
metal buttons and buttonholes. Line with glacé cut on coat pattern but seamed apart. Face collar with the plain cloth which should match the darker stripe. Two-piece coat sleeve with stiffened cuff, faced with cloth. 48-inch tweed for coat, 4 yards.

Smart Motor or Travelling Coat.

No. 7087, Very good model for Harris tweed. **Page 9.** A back and two fronts. Large pockets with added flaps. Coat sleeve. Reefer collar. Face fronts, collar and cuff with the tweed. Line with hot glacé, lining cut on coat pattern but seamed apart. 52-inch tweed, 6 yards.



Back Views of the Four Free Patterns.

A Pleated Coat and Skirt.

No. 7088, **Page 9.** Excellent model for tweed, striped or chequered. Five-gore unlined skirt, hemmed at the edge, arranged in smart groups of pleats (wheelmarked on pattern). Pleated Empire coat: a back, two sides, two fronts, pleated back and front (pleats wheelmarked on pattern), and strap belt. Line with glacé, cut on coat pattern after pleating, but seamed apart. One-piece sleeve of the chequered material on a smaller lining. Collar and cuffs are faced with velvet or rich silk matching the prevailing tone of the tweed. 52-inch tweed, 7 yards. For the tweed send to Robinson and Cleaver, 40a Donegall Place, Belfast.

Girl's Coat of Striped Tweed.

No. 7089, **Page 11.** Two backs, two sides, two fronts, double-breasted front centres. Face centres with tweed. Large metal buttons. Close with buttonholes. Large collar, strapped with plain cloth. Coat sleeve with cuff faced with the tweed. Sleeve and front centres are cut on the straight, the rest of the coat being on the cross. Strap cuff like collar. Coat can be lined, or the seams and front facings can be bound. 48-inch tweed for a girl of ten, 4 yards.

Boy's Covert Coat.

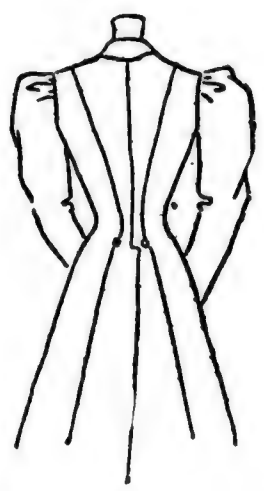
No. 7090, **Page 11.** A back and two fronts, a two-piece sleeve. Cuff and collar are faced with the coating, strapped at the edge. The large pockets, with flaps, are stitched on fronts. Face fronts, collar, and cuffs with the coating. Coat closes Chesterfield style, buttonholes made in left facing. Line with Italian cloth, cut on coat pattern but seamed apart, edges slipstitched to stitched coat edges and front facings. 52-inch coating for a boy of nine, 2½ yards.

Girl's Reefer Costume.

No. 7091, **Page 11.** Good model for serge. Pleated skirt (pleats wheelmarked on pattern), the pleats partly stitched down. Stitched hem. Double-breasted reefer coat—a back and two fronts, fronts faced with serge. Two-piece sleeve, decorated with a piece of white cloth, braided. Braided white collar, lined silk. Line coat with silk, cut on coat pattern, but seamed apart. 48-inch serge for a girl of seven, 3½ yards.

Boy's Serge Coat.

No. 7092, **Page 11.** A back and two double-breasted fronts. Face fronts with the serge and line with silk, cut on coat pattern, but seamed apart. Large pearl buttons. Buttonholes are made in left front. Round collar, lined silk. The two-piece sleeve has a large cuff. 48-inch serge for a boy of four, 2 yards.



Girl's Kimona Coat and Umbrella Skirt.

No. 7093, **Page 11.** Smart model. Pattern of skirt is in one piece—half the skirt. Looks well in fine cloth, decorated with silk braid and silk buttons. The coat is cut in one piece: back, sleeve, and fronts. Braided-shoulder strap. Coat edge is cut open back and front, decorated with braid and buttons. Coat hooks edge to edge. Line with silk. Pocket slit is braided. Cuff and collar faced with velvet. 52-inch cloth for a girl of ten, 4 yards.

Baby's Cashmere Pelisse.

No. 7094, **Page 11.** Serge coat—a back and two fronts, lined silk, buttoned in front. Pearl buttons. One-piece sleeve, the cuff decorated with galon. One-piece crenulated cape, edged galon, lined silk. Collar is edged with galon and is silk lined. 46-inch cashmere, 2 yards.

An Autumn Tailor Gown.

No. 7095, **Page 12.** Smart model for fine grey tweed. Five-gore pleated skirt, pleats (wheelmarked on pattern) stitched down for some inches. Edge is hemmed. Wear over a separate foundation skirt, the edge tucked to flat pattern. Smart coat—a back, four sides, two fronts, single-breasted front centres. Back and front seams are lapped. Right front is closely stitched. Elegant collar, trimmed with braid. Buttonholes are made in right facing (fronts are faced with tweed). Line with silk, cut on coat pattern but seamed apart. Smart tailor sleeve with stiffened cuff edged with braid. 52-inch tweed, 7 yards.

A Tea-Gown in Pastel Cloth.

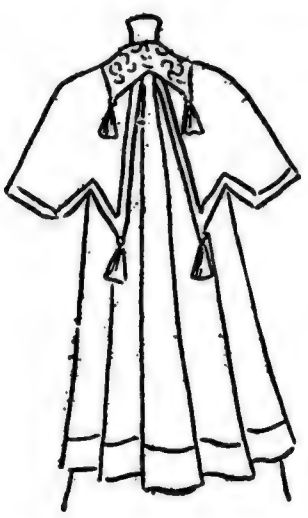
No. 7096, **Page 13.** Full five-gore skirt, unlined, arranged into a band, which holds the two-piece kimona. The band is covered with a sash of silk to match, knotted and drawn through rings. Gown closes on left. The kimona is tucked to flat pattern at sleeve and neck. A band of lace insertion is laid under the open fronts and backs, sewn together at back to make a complete panel. Fronts close with hooks and worked loops. A flounce of lace for a sleeve is arranged and is sewn beneath the first tuck of the kimona sleeve. Charming model. 52-inch cloth, 7 yards.

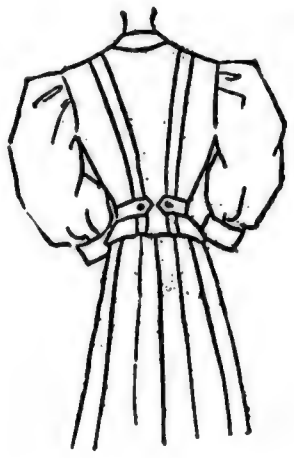
Tea-gown of Louis Velveteen.

No. 7097, **Page 13.** Seven-gore skirt of velveteen, unlined except for an interlining of lino to the felled hem. Cut a bodice lining with long Victorian shoulder and three-piece front, to close on left of centre panel. Cover the lining with pleated white satin, pleated to flat pattern to fit. Neck is edged with lace. Lace flounces form a sleeve. Four-piece kimona of the Louis velveteen, lined white silk, the points tipped with tassels. Velveteen belt. In cutting see that the pile feels rough if smoothed downwards. 24-inch Louis velveteen required, 12 yards. Silver brooches.

Art Tea Gown of White Crepe de Chine.

No. 7098, **Page 13.** Seven-gore full skirt, simply hemmed. Cut a bodice lining with three piece front, to close on left of centre panel. Drape with two crossed backs and two crossed fronts of crêpe, the gathered chemisette being of white silk muslin. Decorate with straps of Oriental embroidery. Draped belt of satin.





Back Views of Nos. 7130 to 7135, Pages 22 and 28.

"I have made my first coat and skirt from your free patterns of this month, and I am very pleased indeed with them."—R.

Draped crêpe sleeve on a smaller lining, with muslin sleeve frill. 46-inch crêpe de chine, 8 yards.

Kimona Bodice for Cashmere, Woollen Crepe, &c.

No. 7099, To match a skirt. Suitable for any of the light woollens or double-width silks. Cut a bodice in silk or mercerised lining with three-piece front, to close on left. Veil front with a vest of tucked silk muslin or net, tucked to flat pattern. Tucked net collar, tucked to flat pattern, supported on fine bones. Sleeve of the net on a smaller lining, with double frill, mounted into the armhole. One-piece kimona, seamed under the arm, of the skirt material, decorated with ribbon velvet and a little silk frill. Belt of velvet, supported on bones. This is a good model, also, for face cloth. 48-inch material required, 1¼ yard.

Page 14.

Kimona Blouse of Striped Silk, &c.

No. 7100, Cut a bodice in silk or mercerised lining, with three-piece front, to close on left. Veil front and top of back with a two piece lace yoke. Full vest of spotted net, headed with passementerie. Lace band collar. Sleeve of the striped material on a smaller lining, mounted into the armhole. Two-piece kimona of the silk, seamed under the arm, straight stripes meeting in V points at back seam, decorated with velvet bands matching the darker stripe. Material is tucked on shoulder (tucks wheelmarked on pattern). Belt of velvet, supported on bones. 22-inch material required, 4 yards.

Page 14.

Hemstitched Blouse.

No. 7101, A back and two fronts, right front cut with box-pleat. The pleat is finely tucked, edged with a deeper hemstitched tuck. There are five hemstitched tucks on the shoulder, back and front. Tucks are wheelmarked on pattern. Collar is tucked to flat pattern in fine and broader tucks, like box-pleat. Added basque. The shirt sleeve is arranged into a cuff tucked to flat pattern in fine and broader hemstitched tucks. Good model for linen, Viyella, nun's veiling, &c. The holes for the hemstitching are made with a very coarse needle.

Page 14.

Fichu Blouse of Kimona Type.

No. 7102, Blouse of plain net or muslin—a front and two backs, tucked in centre (tucks wheelmarked on pattern). Collar of net and lace. Blouse closes at back. Into the blouse is arranged a puff sleeve of plain net (on a transparent lining) cut much fuller at the elbow than at the top. On this is mounted the tucked kimona sleeve of spotted net (tucked to flat pattern) edged with a transparent band of lace insertion and a pleating of Valenciennes. Two-piece fichu to match, tucked at shoulder only (tucks wheelmarked), trimmed with lace and frills. The puff sleeve is finished by a lace band cuff edged with a frill. Lovely model. 27-inch net required—plain, 1¾ yards; spotted, 2 yards.

Page 14.

Tucked Silk Kimona Overblouse.

No, 7103, In two pieces, pattern in one piece —back, front and little sleeve cut in one. The deep pleats on shoulder are wheelmarked on pattern. Edge the fronts, backs and sleeves with velvet ribbon. Can be worn over any blouse. The model illustrated, closing at back, has a lace yoke and band collar, and a full front of silk muslin gauged to fit the yoke. The sleeve is prettily draped on a transparent lining with lace cuff decked with Valenciennes edging. 22-inch silk for kimona, 2½ yards. Kimona should match the skirt for the best effect.

Page 14.

A Striped Silk Blouse.

No. 7104, A back and two fronts, tucked (tucks wheelmarked on pattern), decorated with cross-cut straps outlined with narrow velvet ribbon matching the darker stripe. Centre box pleat, cut with right front, is decorated with the ribbon. Shirt sleeve with ribbon-trimmed cuff. The collar is cut on the cross, edged with velvet ribbon. It hooks at back and on the left front of blouse. Velvet bow passed through silk rings secured to the box pleat. 22-inch silk, 5 yards. For the silk send to the Holborn Silk Market, Holborn Bars, E.C.

Page 14.

Charming One-Piece Kimona Overblouse.

No. 7105, Closing at back, of the skirt material, front, sleeves, and backs are cut in one piece. Decorate the sleeve edge and the neck with straps of Oriental embroidery, or with a bias band of velvet. Belt of the velvet, draped on bones. Wear over any blouse of lace, muslin, mercerised lawn, &c. The blouse illustrated is of spotted white silk muslin. 44-inch material required, 1¼ yards.

Page 15.

Shirt Blouse of Chequered Viyella.

No. 7106, A pleated back and two pleated fronts, right front cut with box-pleat. Pleats are wheelmarked on pattern. Pearl buttons. Edge the box-pleat with a braid or *galon*. Added basque. Shirt sleeve pleated to fit wrist (pleats wheelmarked). Band collar. French collar and cuffs of hemstitched batiste. Or Viyella cuffs can be made, trimmed with *galon*. 31-inch Viyella, 4 yards.

Page 15.

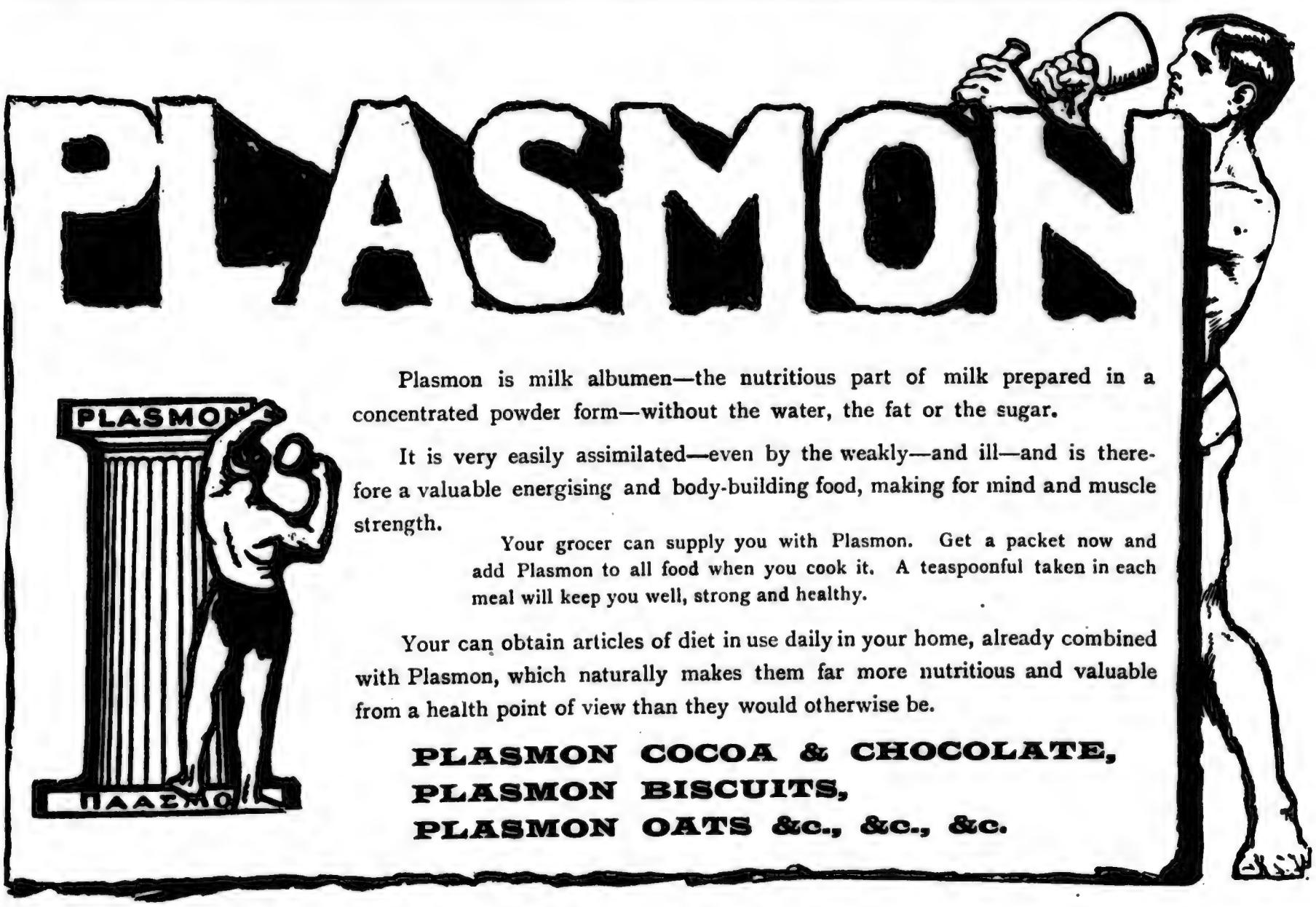
A Lovely Blouse of Crepe de Chine.

No. 7107, Cut a bodice lining in silk or mercerised lining with back, four sides, three-piece front, to close on left centre of panel. Tack, fit, seam and bone, leaving side and shoulder seams. Mount on it the three-piece yoke (cut with a front panel) of Irish crochet. Drape the rest with crossed fronts and backs of the crêpe. Berthe of twisted dark green velvet outlines crêpe. Lace band collar. Sleeve of the crêpe gathered on a lining which is edged with deep lace frill and a beautiful bow of velvet. Belt of the velvet. 46-inch crêpe, 2 yards. For patterns of the crêpe send to The Holborn Silk Market, Holborn Bars, E.C.

Page 15.

Tucked Linen or Viyella Blouse.

No. 7108, A tucked back and two tucked fronts, cut on cross. Central box-pleat on straight. Pleat and tucks are wheelmarked on pattern. Trim with velvet buttons. Added basque. Band collar, with batiste French collar, hooks at back. Shirt sleeve, with strapped cuff. Velvet belt. 31-36-inch material, 4 yards.



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PLASMON COCOA & CHOCOLATE,
PLASMON BISCUITS,
PLASMON OATS &c., &c., &c.

Kimona Overblouse of Louis Velveteen.

No. 7109, Lovely model. Should match a
Page 15. long flowing velveteen skirt. Two fronts and two backs, brooched on the shoulder. Added basque of lining. Medallions of lace are lightly secured over the hem, or a flounce of lace can be tacked beneath for a lining. Herring-bone the edges down over a band of muslin. Tucked under blouse of white silk muslin, hooking at the back. The belt is of velveteen or satin, draped on bones.

An Elegant Black Silk Blouse.

No. 7110, Should match a long flowing nine-
Page 15. gore skirt. Cut a bodice lining with pointed three-piece front, to close on left of centre panel. Tack, fit, bone, leaving only side seams. Drape with vest and back panel of folded white silk crêpe, adding waistcoat fronts of gold-threaded white silk gauze. Draped belt of the black silk, arranged on boned bodice, closing on left, decorated with enamel buttons. On this bodice is arranged two draperies of the skirt material, tucked on shoulder, finished with bands of broad lace insertion. A short lining sleeve holds the lace frill (wide, light, lace flouncing), on which falls the wing sleeve of the skirt material edged with the thick insertion. 22-inch silk for blouse, 5 yards. For charming and inexpensive silks send to the Holborn Silk Market, Holborn Bars, E.C.

Nightdress of White Viyella and Woollen Torchon.

No. 7111, A back and front, eked out with
Page 16. added corners (seamed up the selvedges), the back gathered into a lined yoke; the yoke fronts are made up to flat pattern with torchon insertion. The front is slit for an opening, the edges protected by stitched bands, the right front decorated with a band of torchon which hides the buttonholes in the strip of Viyella beneath. Torchon edging finishes the neck, which is drawn up with a narrow ribbon. One-piece sleeve gathered on a band to form a frill which is decorated with lace. The material is cut away beneath the lace. 31-inch Viyella, 6½ yards.

Cache Corset of White Viyella and Woollen Torchon.

No. 7112, To match No. 7111. A back and
Page 16. two fronts, the fronts finished with a yoke made up of insertion. One row of insertion and torchon edging trims the neck all round, drawn up with a narrow ribbon. The cache corset is gathered into a shaped basque. 31-inch Viyella, 1¼ yards.

Chemise of White Viyella and Woollen Torchon.

No. 7113, To match Nos. 7111 and 7112. A
Page 16. back and front, front arranged into a yoke made up to pattern with lace insertion. A row of insertion and lace edging trims the neck all round, drawn up with a ribbon. Lace edging finishes the armhole. 31-inch Viyella, 3½ yards.

Combinations of White Viyella and Woollen Torchon.

No. 7114, To match Nos. 7111, 7112, and
Page 16. 7113. Pattern is in three pieces—half the combinations, half the added back, one front yoke. Make yoke up to pattern with torchon insertion. Combination is fitted with darts. The back of the drawers, protected with wide false hems, cross, and are gathered on the back beneath a strap of the material. The wide French legs are finished with a lace trimmed frill. Insertion and edging trim the neck all round, drawn up with a ribbon. Edging finishes the armhole. 31-inch Viyella, 4 yards.

A Tucked Cashmere Night-Dress.

No. 7115, A back and a tucked front (tucks
Page 16. wheelmarked on pattern). Front is slit for an opening, protected with bands. The feather-stitched band of the right front holds the buttonholes. Cashmere collar, trimmed with a silk frill decorated with silk torchon lace. The sleeve is gathered into a feather-stitched band, which holds the lace-trimmed silk frill. 46-inch cashmere, 5 yards.

Handkerchief Dressing Jacket.

No. 7116, It is made up of four large
Page 16. bordered silk handkerchiefs arranged as shown in the illustration.

French Drawers of White Viyella and Woollen Torchon.

No. 7117, In two pieces, seamed in front.
Page 16. Open at the back with broad false hems. Top is arranged into a shaped band. The legs are trimmed with a frill, decorated with torchon insertion and edging. To match Nos. 7111, 7112, 7113, and 7114. 31-inch Viyella required, 3 yards.

A Tucked Nainsook Cache Corset or Underslip.

No. 7118, The back is plain. The front is
Page 16. tucked (tucks wheelmarked on pattern), and is striped with Valenciennes insertion. Neck and lower edge are finished with a ribbon-threaded beading. Valenciennes edging trims neck and armhole. 36-inch nainsook, 1 yard.

A Black Crinoline Picture Hat.

No. 7125, The crown is of draped black
Page 19. chiffon, swathed round with chiffon. Large feathers on the left.

A Pretty Straw Turban.

No. 7126, It is trimmed with green velvet
Page 19. ribbon and red cherries.

A White Chip Hat.

No. 7127, The draped crown is of spotted
Page 19. white silk net, swathed with mauve silk. White feathers on left. Mauve drapery under the brim.

Useful Autumn Skirt and Blouse.

No. 7128, For indoor and outdoor wear, to
Page 20. be made of striped, plaided or plain material—serge or tweed. Seven-gore skirt. Cut each breadth on the straight for plain material or stripes (straight of fabric running down each gore); plaided tweeds and shepherd's plaid look well cut on cross. The blouse is unlined—a mere "house blouse"—a back, a double right front, a narrower left front, closing on left with Newey's Imperial Spring Hooks and worked loops. Back and fronts are pleated (pleats wheel-marked on pattern). This is mounted into a shaped basque. Collar revers faced with velvet, which continues in a narrow inch-band round the neck. Velvet belt, supported on bones. Detach-able chemisette of lace, spotted net, or broderie Anglaise. One-piece sleeve on a smaller lining, with stiffened velvet cuff. Or the cuff can be of plain cloth strapped with velvet. 52-inch material required, 7 yards.

Charming Corselet Skirt and Brace.

No. 7129, Can be worn with any blouse of
Page 21. lace, &c., for sunny autumn days, or velvet for early winter. Makes up well in a soft coating which has no up and down. Each half of the pélerine brace should be in one piece. On a nine-piece corselet belt of lining is mounted the nine-gore pleated skirt (pleats are wheelmarked on pattern). The edge is simply hemmed. Wear over the five-gore foundation skirt No. 7137. The top of the corselet (it fastens at back) is finished with a shaped band decorated with silk buttons. The pattern of the pélerine is in one piece—half the pélerine. The backs cross slightly. It is prettily scalloped and is edged with silk fringe and a decorated strap. Line with silk. 52-inch material required, 8 yards.

A Corduroy Tailor Gown with New Long Coat.

No. 7130, Five-gore skirt, the corduroy ribs
Page 22. running straight down the centre of each breadth. Line with silk moirette or sateen, or wear over the five-gore foundation skirt, No. 7137. Smart long coat—two backs, four sides, and two fronts, with breast dart to edge of coat, close fitting. Face fronts with corduroy, interlined with fine canvas. Button-holes are made in right facing, which is slipstitched to waist between each buttonhole. Decorate with smart brandenburghs of silk braid. A shaped piece of white moiré or cloth forms a new-shape collar. Stiffen the moiré with lino; decorate with the silk braid. Line coat with white glacé, cut on coat pattern but seamed apart. Two-piece sleeve, on a similar lining, with braided white cuff. 24-inch corduroy, 16 yards. For the corduroy send to the Holborn Silk Market, Holborn Bars, E.C.

Elegant Mantle for Day or Evening Wear.

No. 7131, Lovely model. Could be worn by
Page 22. women of almost any age. Looks well in pastel cloth decorated with bands of velvet, embroidered at the corners. Two backs, two sides, two fronts, a beautiful cape with four points form-ing sleeves. The velvet band, shaped, continues from the velvet collar, down the fronts and round the lower edge. Embroider collar and front corners, and tip the points with tassels. The velvet should be interlined with lino. A bias band of velvet edges the cape. The velvet is seamed up the selvedges to make the bands and collar all in one piece. Line the coat with satin, cut on coat pattern but seamed apart, the edges slipstitched to turned velvet edges, which are herring-boned down over the lino. Close with hooks and eyes. 52-inch cloth, 6 yards.

Trottoir Skirt and Belted Coat of Striped Tweed.

No 7132, Skirt pattern in three pieces: one
Page 22. back, one side, half the front. Back pleat is wheelmarked on the pattern. The skirt seams are handsomely strapped. Lay the pattern pieces on 4 yards, 48-inch material, which is opened out and is double beneath back and side gore, so that each is cut in duplicate. See that stripes run straight down the centre of each breadth. The single material is doubled in half (selvedges meeting), the front centre of front pattern laid on the fold so that it is cut in a single piece. The material near the tablier suffices for the cross-cut straps which, seamed down the centre (to form chevron points), decorate the seams. Tack together backs, sides, front, according to the triple and double notches, leaving the opening in the left tablier seam. Tack the back seam and arrange the pleat. Try on. Stitch and press the seams. Line the front straps. Finish the side opening, when stitched, over a band of lino, with bands of sarsenet neatly stitched over the lino. Close with Newey's Imperial Spring hooks and worked loops. Stitch on the front straps. Bind the top and close with hooks and eyes. Put the pocket in this seam. Turn up the hem. Interline heavily with lino and stitch down in several rows. The hem should be well pressed and shrunk into shape by a very hot iron pressed over a wet woollen cloth (white if possible, so that it may not stain the skirt). A foundation skirt in five gores should be cut in mercerised linen or moirette; the edge should be tucked for firmness, and the two skirts should be bound at the waist together, joining only here and at the side opening. The pattern of the coat is in seven pieces—one front, two side-pieces, half the back, one sleeve, one sleeve lining, one cuff. Lay the pattern pieces on 3 yards, 48-inch material, which is opened out and is double beneath sleeve, front, cuff, and side-pieces No. 1, so that each is cut in duplicate. The single material is folded over (selvedges meeting), back centre of back pattern laid along the fold so that it is cut in one piece, side No. 2 being cut in duplicate. Mark out the front facing (cut on front pattern), the bias shoulder straps, the belt, &c. Tack together back, front, and four sides, according to the notches. Tack the breast darts of fronts. Try on. Stitch and press the seams. Cut the bias shoulder straps and stretch them in place—along the line of triple notch seam and breast darts; stitch them down. Line a bias strap with lino to fit the waist easily but neatly, and lay it on the coat at waist. Straps must be neatly mitred at edges, and the belt should describe a downward curve towards the front. Belt could be of velvet. Before arranging the belt, interline the fronts and face them with the striped tweed. Put the buttons on the straps and down the left front. Make buttonholes down right front. Tack a piece of velvet on the neck, and cut the strap to shape. Line the strap; turn edges of strap over lining ready to slipstitch the collar in place on the coat. Stitch down the neck

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of coat and the lower edge over a band of lino. Cut a lining in glacé. Stitch and press it. Tack it in place and slipstitch edges over turned coat edges and front facings. Put on the collar strap. Tack the sleeve lining and try on. Arrange on it the seamed tweed sleeve. Stiffen the cuff, face it with velvet, and arrange it on the sleeve. Pin the sleeve in place on the wearer, and stitch in, felling the coat lining over the seam. ¾ yard of velvet will be sufficient.

The New Coat of the Autumn and the New Skirt.

No. 7133, **Page 23.** This is a typical gown, such as the smarter tailors have devised for the autumn. The coat is modelled very much on the idea of a man's coat. Skirt in seven gores, fitted above, flowing below knees, cut very long, in the new style for smarter gowns. In cutting see that the stripes of the material—a fine line stripe—runs straight down the centre of each breadth. Wear over the foundation skirt No. 7137. The coat has two backs, four sides, two single-breasted fronts, the breast dart descending to the edge of coat. The rounded fronts are to be noted. Face fronts and collar with the fine-stripe tweed. Line with glacé, cut on coat pattern but seamed apart. Two-piece sleeve, with striped cuff. Metal buttons. Lace jabot and sleeve ruffles. 48-inch material, 9 yards.

A Lovely Utility Gown of "Wonderful" Velveteen.

No. 7134, **Page 23.** For the velveteen, 2s. the yard in all the new shades, send to Lewis's, Market Street, Manchester. The skirt is a seven-gore model, very full at the feet, cut really long (in the new style which is going to be so prevalent this autumn), a little full at the waist. The pattern is in four pieces: half the front of skirt, two sides of skirt, one back of skirt. Lay the pattern pieces on 4 yards of 24-inch velveteen, which is opened out and is single, the duplicate side and back being marked out. See that pile feels rough if smoothed downwards. The skirt is tacked and tried on. Sew the seams and simply fell invisibly a broad hem interlined with lino. The top is gathered into a ribbon. The skirt closes at back seams with Newey's Imperial Spring Hooks and loops. This smart and beautiful utility skirt is run up in a few minutes. It is quite unlined, and is worn over a moirette foundation skirt, in which the pocket is placed. The kimona is very pretty—a front and two backs—broached on the shoulder, so that the velveteen need not be reversed, as would be the case in a one-piece kimona. The sleeve is cut with backs and front. A thin silk lining is advisable. A flounce of lace escapes beneath the edge of the sleeve. Arrange into a shaped basque of the silk lining. Can be worn over any day or evening blouse. The blouse illustrated is of spotted muslin, front and backs tacked to flat pattern, gathered into a lace yoke. The puff sleeve has a Valenciennes cuff. The collar is of coarse lace. 24-inch velveteen for the kimona, 2½ yards.

Tailor Gown with Belted Coat.

No. 7135, **Page 23.** Seven-gore skirt of fine cloth, trimmed with a broad added tuck (a doubled bias band). Wear over a foundation skirt. Very dainty little coat to match—a back, two sides, two fronts, an added basque. Waistcoat fronts of braided white cloth closing edge to edge with hooks and eyes. Belt of the cloth. Metal buttons. The handsome collar is faced with moiré. Line with white glacé, seamed apart. Wing sleeves, cut open to show the blouse, edged with a bias band of moiré. 52-inch cloth, 6½ yards.

An Autumn Promenade Gown.

No. 7136, **Page 26.** Graceful model for soft fine cloth. A seven gore full skirt slightly eased at the waist, trimmed with a bias band of velvet. Wear over the foundation skirt No. 7137. Cut a bodice lining with three-piece front, to close on left of front panel. Tack, fit, seam. On it arrange the vest (with band collar) of lace lined with silk. Into the armhole mount the one-piece sleeve (on a smaller lining) finished with a deep cuff edged with a broad band of velvet. Metal buttons. Over this arrange the one-piece Kimona of the material, decorated in front, at the neck, and round the sleeves with shaped pieces of velvet. Velvet belt supported on bones. Metal buttons. 52-inch cloth, 7 yards.

No. 7140 No. 7141

SMART AND USEFUL FROCKS FOR GIRLS.

For Descriptions see Pages 31 to 34.

Price of Paper Patterns, Skirts, 1s. 0½d.; *Blouses, each* 6½d., *post free, of* MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

Girl's Autumn Skirt and House Blouse for Check Materials.

No. 7140, **Page 35.** A capital model for a girl of fourteen. Full five-gore skirt, cut on the cross, edged with a shaped band cut with tabs which button over a velvet band. Velvet buttons. House blouse to match. Pleated back and two pleated fronts, pleats wheelmarked on pattern. Central box pleat is cut with right front. Blouse closes with hooks and eyes. Added two-piece basque, Vest (detachable) of lace, and lace collar. The belt is lined, supported on bones, draped to flat pattern. Strap collar of velvet. One-piece sleeve; velvet strap cuff. 42-48-inch material, 6 yards. For inexpensive chequered woollen fabrics, send to Lewis's, Market Street, Manchester.

Girl's Grey Serge Skirt and House-Blouse.

No. 7141, **Page 35.** Five-gore skirt, the tablier forming two box-pleats (wheelmarked on pattern). Trim with two shaped bands, lined lino, cut on skirt pattern. The lower edge is left free, like a flounce. Black velvet buttons on box-pleats. Smart blouse—a tucked back, two tucked fronts, a plain vest of serge, arranged into a two-piece basque. Straps trim the neck and fronts, decorated with buttons. Blouse hooks on left. Detachable chemisette of white Jap silk, draped on a lining. A double collar, stitched, passes under front straps. One-piece sleeve with fitted lower sleeve coming low over the hand. 42-inch serge for a girl of fourteen, 6 yards.

NOTE.—In sending remittance for paper patterns our readers will greatly oblige if they send it in halfpenny stamps, or in P.O. in preference to penny stamps.

AIDS TO RENOVATIONS.

(*Continued from page 17.*)

If this kimona is to be of black (or coloured) Shantung silk or satin, to match a long skirt, the skirt material would be used for bands and belt, the full front and backs being of crêpe de chine or silk muslin of the same colour. Accordion-pleated muslin, bought by the yard, would be charming. A high-necked or a low-necked blouse of lace, net, or silk muslin (white) could be worn beneath the kimona.

Anyone with a spare length of 1¼ yards double-width material left over after cutting a skirt can make that elegant tucked model, No. 7122. There are are only two tucks (wheel-marked on pattern) on the shoulder, the third tuck being the "wide-armhole's" hem, the little hemmed kimona sleeve being inserted to use up fragments of the material. By continuing the two tucks to the waist, thrifty pepole, with their skirt "waste" in fragments, could introduce seams, back and front. The kimona closes at the back, and is worn over any blouse. This model looks very nice in double-width taffetas, the neck edged with velvet ribbon, the front embroidered with chenille and silk. The belt could be of velvet.

At No. 7123 is shown a pretty bodice trimming of Kimona type, made of lace medallions and rosettes of ribbon. It can be used to smarten a plain bodice, or to hide tell-tale seams. The back can have the lappets or be merely a square yoke shape.

MYRA'S PAPER PATTERNS.

Madame Myra, 10 and 11, Fetter Lane, E.C., will cut to measure the pattern of any dress or mantle illustration sent to her for 1s. 6½d. (plain skirt or bodice, or short coat). Pleated or tucked styles cost according to complications; of a Princess or Empire gown the pattern would cost from 2s. 6½d., post free.

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"Have used your Fichu Pattern this week, and find it A1.'—J. D.

Kimona Overblouse of Louis Velveteen.

No. 7109, Page 15. Lovely model. Should match a long flowing velveteen skirt. Two fronts and two backs, brooched on the shoulder. Added basque of lining. Medallions of lace are lightly secured over the hem, or a flounce of lace can be tacked beneath for a lining. Herring-bone the edges down over a band of muslin. Tucked under blouse of white silk muslin, hooking at the back. The belt is of velveteen or satin, draped on bones.

An Elegant Black Silk Blouse.

No. 7110, Page 15. Should match a long flowing nine-gore skirt. Cut a bodice lining with pointed three-piece front, to close on left of centre panel. Tack, fit, bone, leaving only side seams. Drape with vest and back panel of folded white silk crépe, adding waistcoat fronts of gold-threaded white silk gauze. Draped belt of the black silk, arranged on boned bodice, closing on left, decorated with enamel buttons. On this bodice is arranged two draperies of the skirt material, tucked on shoulder, finished with bands of broad lace insertion. A short lining sleeve holds the lace frill (wide, light, lace flouncing), on which falls the wing sleeve of the skirt material edged with the thick insertion. 22-inch silk for blouse, 5 yards. For charming and inexpensive silks send to the Holborn Silk Market, Holborn Bars, E.C.

Nightdress of White Viyella and Woollen Torchon.

No. 7111, Page 16. A back and front, eked out with added corners (seamed up the selvedges), the back gathered into a lined yoke; the yoke fronts are made up to flat pattern with torchon insertion. The front is slit for an opening, the edges protected by stitched bands, the right front decorated with a band of torchon which hides the buttonholes in the strip of Viyella beneath. Torchon edging finishes the neck, which is drawn up with a narrow ribbon. One-piece sleeve gathered on a band to form a frill which is decorated with lace. The material is cut away beneath the lace. 31-inch Viyella, 6½ yards.

Cache Corset of White Viyella and Woollen Torchon.

No. 7112, Page 16. To match No. 7111. A back and two fronts, the fronts finished with a yoke made up of insertion. One row of insertion and torchon edging trims the neck all round, drawn up with a narrow ribbon. The cache corset is gathered into a shaped basque. 31-inch Viyella, 1¼ yards.

Chemise of White Viyella and Woollen Torchon.

No. 7113, Page 16. To match Nos. 7111 and 7112. A back and front, front arranged into a yoke made up to pattern with lace insertion. A row of insertion and lace edging trims the neck all round, drawn up with a ribbon. Lace edging finishes the armhole. 31-inch Viyella, 3⅛ yards.

Combinations of White Viyella and Woollen Torchon.

No. 7114, Page 16. To match Nos. 7111, 7112, and 7113. Pattern is in three pieces—half the combinations, half the added back, one front yoke. Make yoke up to pattern with torchon insertion. Combination is fitted with darts. The back of the drawers, protected with wide false hems, cross, and are gathered on the back beneath a strap of the material. The wide French legs are finished with a lace trimmed frill. Insertion and edging trim the neck all round, drawn up with a ribbon. Edging finishes the armhole. 31-inch Viyella, 4 yards.

A Tucked Cashmere Night-Dress.

No. 7115, Page 16. A back and a tucked front (tucks wheelmarked on pattern). Front is slit for an opening, protected with bands. The feather-stitched band of the right front holds the buttonholes. Cashmere collar, trimmed with a silk frill decorated with silk torchon lace. The sleeve is gathered into a feather-stitched band, which holds the lace-trimmed silk frill. 46-inch cashmere, 5 yards.

Handkerchief Dressing Jacket.

No. 7116, Page 16. It is made up of four large bordered silk handkerchiefs arranged as shown in the illustration.

French Drawers of White Viyella and Woollen Torchon.

No. 7117, Page 16. In two pieces, seamed in front. Open at the back with broad false hems. Top is arranged into a shaped band. The legs are trimmed with a frill, decorated with torchon insertion and edging. To match Nos. 7111, 7112, 7113, and 7114. 31-inch Viyella required, 3 yards.

A Tucked Nainsook Cache Corset or Underslip.

No. 7118, Page 16. The back is plain. The front is tucked (tucks wheelmarked on pattern), and is striped with Valenciennes insertion. Neck and lower edge are finished with a ribbon-threaded beading. Valenciennes edging trims neck and armhole. 36-inch nainsook, 1 yard.

A Black Crinoline Picture Hat.

No. 7125, Page 19. The crown is of draped black chiffon, swathed round with chiffon. Large feathers on the left.

A Pretty Straw Turban.

No. 7126, Page 19. It is trimmed with green velvet ribbon and red cherries.

A White Chip Hat.

No. 7127, Page 19. The draped crown is of spotted white silk net, swathed with mauve silk. White feathers on left. Mauve drapery under the brim.

Useful Autumn Skirt and Blouse.

No. 7128, Page 20. For indoor and outdoor wear, to be made of striped, plaided or plain material—serge or tweed. Seven-gore skirt. Cut each breadth on the straight for plain material or stripes (straight of fabric running down each gore); plaided tweeds and shepherd's plaid look well cut on cross. The blouse is unlined—a mere "house blouse"—a back, a double right front, a narrower left front, closing on left with Newey's Imperial Spring Hooks and worked loops. Back and fronts are pleated (pleats wheel-marked on pattern). This is mounted into a shaped basque. Collar revers faced with velvet, which continues in a narrow inch-band round the neck. Velvet belt, supported on bones. Detach-able chemisette of lace, spotted net, or broderie Anglaise. One-piece sleeve on a smaller lining, with stiffened velvet cuff. Or the cuff can be of plain cloth strapped with velvet. 52-inch material required, 7 yards.

Charming Corselet Skirt and Brace.

No. 7129, Page 21. Can be worn with any blouse of lace, &c., for sunny autumn days, or velvet for early winter. Makes up well in a soft coating which has no up and down. Each half of the pélerine brace should be in one piece. On a nine-piece corselet belt of lining is mounted the nine-gore pleated skirt (pleats are wheelmarked on pattern). The edge is simply hemmed. Wear over the five-gore foundation skirt No. 7137. The top of the corselet (it fastens at back) is finished with a shaped band decorated with silk buttons. The pattern of the pélerine is in one piece—half the pélerine. The backs cross slightly. It is prettily scalloped and is edged with silk fringe and a decorated strap. Line with silk. 52-inch material required, 8 yards.

A Corduroy Tailor Gown with New Long Coat.

No. 7130, Page 22. Five-gore skirt, the corduroy ribs running straight down the centre of each breadth. Line with silk moirette or sateen, or wear over the five-gore foundation skirt, No. 7137. Smart long coat—two backs, four sides, and two fronts, with breast dart to edge of coat, close fitting. Face fronts with corduroy, interlined with fine canvas. Button-holes are made in right facing, which is slipstitched to waist between each buttonhole. Decorate with smart brandenburghs of silk braid. A shaped piece of white moiré or cloth forms a new-shape collar. Stiffen the moiré with lino; decorate with the silk braid. Line coat with white glacé, cut on coat pattern but seamed apart. Two-piece sleeve, on a similar lining, with braided white cuff. 24-inch corduroy, 16 yards. For the corduroy send to the Holborn Silk Market, Holborn Bars, E.C.

Elegant Mantle for Day or Evening Wear.

No. 7131, Page 22. Lovely model. Could be worn by women of almost any age. Looks well in pastel cloth decorated with bands of velvet, embroidered at the corners. Two backs, two sides, two fronts, a beautiful cape with four points form-ing sleeves. The velvet band, shaped, continues from the velvet collar, down the fronts and round the lower edge. Embroider collar and front corners, and tip the points with tassels. The velvet should be interlined with lino. A bias band of velvet edges the cape. The velvet is seamed up the selvedges to make the bands and collar all in one piece. Line the coat with satin, cut on coat pattern but seamed apart, the edges slipstitched to turned velvet edges, which are herring-boned down over the lino. Close with hooks and eyes. 52-inch cloth, 6 yards.

Trottoir Skirt and Belted Coat of Striped Tweed.

No 7132, Page 22. Skirt pattern in three pieces: one back, one side, half the front. Back pleat is wheelmarked on the pattern. The skirt seams are handsomely strapped. Lay the pattern pieces on 4 yards, 48-inch material, which is opened out and is double beneath back and side gore, so that each is cut in duplicate. See that stripes run straight down the centre of each breadth. The single material is doubled in half (selvedges meeting), the front centre of front pattern laid on the fold so that it is cut in a single piece. The material near the tablier suffices for the cross-cut straps which, seamed down the centre (to form chevron points), decorate the seams. Tack together backs, sides, front, according to the triple and double notches, leaving the opening in the left tablier seam. Tack the back seam and arrange the pleat. Try on. Stitch and press the seams. Line the front straps. Finish the side opening, when stitched, over a band of lino, with bands of sarsenet neatly stitched over the lino. Close with Newey's Imperial Spring hooks and worked loops. Stitch on the front straps. Bind the top and close with hooks and eyes. Put the pocket in this seam. Turn up the hem. Interline heavily with lino and stitch down in several rows. The hem should be well pressed and shrunk into shape by a very hot iron pressed over a wet woollen cloth (white if possible, so that it may not stain the skirt). A foundation skirt in five gores should be cut in mercerised linen or moirette; the edge should be tucked for firmness, and the two skirts should be bound at the waist together, joining only here and at the side opening. The pattern of the coat is in seven pieces—one front, two side-pieces, half the back, one sleeve, one sleeve lining, one cuff. Lay the pattern pieces on 3 yards, 48-inch material, which is opened out and is double beneath sleeve, front, cuff, and side-pieces No. 1, so that each is cut in duplicate. The single material is folded over (selvedges meeting), back centre of back pattern laid along the fold so that it is cut in one piece, side No. 2 being cut in duplicate. Mark out the front facing (cut on front pattern), the bias shoulder straps, the belt, &c. Tack together back, front, and four sides, according to the notches. Tack the breast darts of fronts. Try on. Stitch and press the seams. Cut the bias shoulder straps and stretch them in place—along the line of triple notch seam and breast darts; stitch them down. Line a bias strap with lino to fit the waist easily but neatly, and lay it on the coat at waist. Straps must be neatly mitred at edges, and the belt should describe a downward curve towards the front. Belt could be of velvet. Before arranging the belt, interline the fronts and face them with the striped tweed. Put the buttons on the straps and down the left front. Make buttonholes down right front. Tack a piece of velvet on the neck, and cut the strap to shape. Line the strap; turn edges of strap over lining ready to slipstitch the collar in place on the coat. Stitch down the neck

Worth Knowing.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used Hopgood's Nutritive and Sedative Hair Cream with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising." Fifty years' success. Bottles 1s. 6d., 2s. 6d., and 3s. 6d., of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

"I have been a subscriber for years and always find your journal so useful."—C. A.

of coat and the lower edge over a band of lino. Cut a lining in glacé. Stitch and press it. Tack it in place and slipstitch edges over turned coat edges and front facings. Put on the collar strap. Tack the sleeve lining and try on. Arrange on it the seamed tweed sleeve. Stiffen the cuff, face it with velvet, and arrange it on the sleeve. Pin the sleeve in place on the wearer, and stitch in, felling the coat lining over the seam. ¾ yard of velvet will be sufficient.

The New Coat of the Autumn and the New Skirt.

No. 7133, **Page 23.** This is a typical gown, such as the smarter tailors have devised for the autumn. The coat is modelled very much on the idea of a man's coat. Skirt in seven gores, fitted above, flowing below knees, cut very long, in the new style for smarter gowns. In cutting see that the stripes of the material—a fine line stripe —runs straight down the centre of each breadth. Wear over the foundation skirt No. 7137. The coat has two backs, four sides, two single-breasted fronts, the breast dart descending to the edge of coat. The rounded fronts are to be noted. Face fronts and collar with the fine-stripe tweed. Line with glacé, cut on coat pattern but seamed apart. Two-piece sleeve, with striped cuff. Metal buttons. Lace jabot and sleeve ruffles. 48-inch material, 9 yards.

A Lovely Utility Gown of "Wonderful" Velveteen.

No. 7134, **Page 23.** For the velveteen, 2s. the yard in all the new shades, send to Lewis's, Market Street, Manchester. The skirt is a seven-gore model, very full at the feet, cut really long (in the new style which is going to be so prevalent this autumn), a little full at the waist. The pattern is in four pieces: half the front of skirt, two sides of skirt, one back of skirt. Lay the pattern pieces on 4 yards of 24-inch velveteen, which is opened out and is single, the duplicate side and back being marked out. See that pile feels rough if smoothed downwards. The skirt is tacked and tried on. Sew the seams and simply fell invisibly a broad hem interlined with lino. The top is gathered into a ribbon. The skirt closes at back seams with Newey's Imperial Spring Hooks and loops. This smart and beautiful utility skirt is run up in a few minutes. It is quite unlined, and is worn over a moirette foundation skirt, in which the pocket is placed. The kimona is very pretty—a front and two backs—broached on the shoulder, so that the velveteen need not be reversed, as would be the case in a one-piece kimona. The sleeve is cut with backs and front. A thin silk lining is advisable. A flounce of lace escapes beneath the edge of the sleeve. Arrange into a shaped basque of the silk lining. Can be worn over any day or evening blouse. The blouse illustrated is of spotted muslin, front and backs tacked to flat pattern, gathered into a lace yoke. The puff sleeve has a Valenciennes cuff. The collar is of coarse lace. 24-inch velveteen for the kimona, 2½ yards.

Tailor Gown with Belted Coat.

No. 7135, **Page 23.** Seven-gore skirt of fine cloth, trimmed with a broad added tuck (a doubled bias band). Wear over a foundation skirt. Very dainty little coat to match—a back, two sides, two fronts, an added basque. Waistcoat fronts of braided white cloth closing edge to edge with hooks and eyes. Belt of the cloth. Metal buttons. The handsome collar is faced with moiré. Line with white glacé, seamed apart. Wing sleeves, cut open to show the blouse, edged with a bias band of moiré. 52-inch cloth, 6½ yards.

An Autumn Promenade Gown.

No. 7136, **Page 26.** Graceful model for soft fine cloth. A seven gore full skirt slightly eased at the waist, trimmed with a bias band of velvet. Wear over the foundation skirt No. 7137. Cut a bodice lining with three-piece front, to close on left of front panel. Tack, fit, seam. On it arrange the vest (with band collar) of lace lined with silk. Into the armhole mount the one-piece sleeve (on a smaller lining) finished with a deep cuff edged with a broad band of velvet. Metal buttons. Over this arrange the one-piece Kimona of the material, decorated in front, at the neck, and round the sleeves with shaped pieces of velvet. Velvet belt supported on bones. Metal buttons. 52-inch cloth, 7 yards.

No. 7140 No. 7141

SMART AND USEFUL FROCKS FOR GIRLS.

For Descriptions see Pages 31 to 34.

Price of Paper Patterns, Skirts, 1s. 0½d.; Blousee, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

Girl's Autumn Skirt and House Blouse for Check Materials.

No. 7140, **Page 35.** A capital model for a girl of fourteen. Full five-gore skirt, cut on the cross, edged with a shaped band cut with tabs which button over a velvet band. Velvet buttons. House blouse to match. Pleated back and two pleated fronts, pleats wheelmarked on pattern. Central box pleat is cut with right front. Blouse closes with hooks and eyes. Added two-piece basque, Vest (detachable) of lace, and lace collar. The belt is lined, supported on bones, draped to flat pattern. Strap collar of velvet. One-piece sleeve; velvet strap cuff. 42-48-inch material, 6 yards. For inexpensive chequered woollen fabrics, send to Lewis's, Market Street, Manchester.

Girl's Grey Serge Skirt and House-Blouse.

No. 7141, **Page 35.** Five-gore skirt, the tablier forming two box-pleats (wheelmarked on pattern). Trim with two shaped bands, lined lino, cut on skirt pattern. The lower edge is left free, like a flounce. Black velvet buttons on box-pleats. Smart blouse—a tucked back, two tucked fronts, a plain vest of serge, arranged into a two-piece basque. Straps trim the neck and fronts, decorated with buttons. Blouse hooks on left. Detachable chemisette of white Jap silk, draped on a lining. A double collar, stitched, passes under front straps. One-piece sleeve with fitted lower sleeve coming low over the hand. 42-inch serge for a girl of fourteen, 6 yards.

NOTE.—In sending remittance for paper patterns our readers will greatly oblige if they send it in halfpenny stamps, or in P.O. in preference to penny stamps.

AIDS TO RENOVATIONS.

(*Continued from page 17.*)

If this kimona is to be of black (or coloured) Shantung silk or satin, to match a long skirt, the skirt material would be used for bands and belt, the full front and backs being of crêpe de chine or silk muslin of the same colour. Accordion - pleated muslin, bought by the yard, would be charming. A high-necked or a low-necked blouse of lace, net, or silk muslin (white) could be worn beneath the kimona.

Anyone with a spare length of 1¼ yards double-width material left over after cutting a skirt can make that elegant tucked model, No. 7122. There are are only two tucks (wheel-marked on pattern) on the shoulder, the third tuck being the "wide-armhole's" hem, the little hemmed kimona sleeve being inserted to use up fragments of the material. By continuing the two tucks to the waist, thrifty pepole, with their skirt "waste" in fragments, could introduce seams, back and front. The kimona closes at the back, and is worn over any blouse. This model looks very nice in double-width taffetas, the neck edged with velvet ribbon, the front embroidered with chenille and silk. The belt could be of velvet.

At No. 7123 is shown a pretty bodice trimming of Kimona type, made of lace medallions and rosettes of ribbon. It can be used to smarten a plain bodice, or to hide tell-tale seams. The back can have the lappets or be merely a square yoke shape.

MYRA'S PAPER PATTERNS.

Madame Myra, 10 and 11, Fetter Lane, E.C., will cut to measure the pattern of any dress or mantle illustration sent to her for 1s. 6½d. (plain skirt or bodice, or short coat). Pleated or tucked styles cost according to complications; of a Princess or Empire gown the pattern would cost from 2s. 6½d., post free.

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JANE.—You can stop the greyness in your hair, and restore the natural colour and gloss by rubbing into partings made in all directions on your head every night some of the "Petrolate of Sulphur for arresting greyness and promoting a thick growth of hair," which is sent post free for 2s. 6d. by Mr. Mason, 25, Bank Plain, Norwich .

BETSAN.—In order to relieve those rheumatic pains take soda baths as hot as you can stand them twice a week, and to rid your system of the mischief take "Clarke's Blood Mixture," which is sold for 2s. 9d. by all chemists.

DEVONIAN.—Yes, I have made some very thorough practical experiments with "Dr. Horn's Carnoform," and I found that this highly concentrated nutritious "Food for Thin Folk," growing children, and nursing mothers, is one of the best possible preparations for developing firm, healthy flesh and tissue. It is guaranteed to be free from drugs and from starch, and therefore may be given freely to children who are outgrowing their strength. It is rich in diastase, and into its composition crystalline malt extract, soluble phosphates of bran and wheat, the albuminoids, sugar, and organic salts of milk (with the caseine and fat removed) enter. You can add it to milk, or porridge, or puddings, gravies or soups, and being perfectly soluble it will mix with all foods, but especially with those that are liquid, and will give them a richer flavour, while at least doubling their nutritive value. You can only obtain this excellent food from its originator and sole manufacturer, O. E. Horn, D.Sc., 4, Bryanston Road, Bournemouth, who sends a tin of it post free for 2s. 9d., or three tins for 7s. 6d.

TIMMIE.—You can keep your hands in the finest condition, in spite of all the rough work you have to do, if you remember to rub well into them, each time after washing and drying them, a little bit of the "Eucalyptus, Glycerine, and Honey Jelly," which is sent for 10½d. per tube by Mr. M. F. Thompson, Homœopathic Chemist, 17, Gordon Street, Glasgow. This does not make the hands the least bit greasy or sticky, but as fine as satin.

IVA.—Just at present, in spite of what the pictures say, it is considered to be in better style to wear the hat rather more over the face than tilted backwards in the floppy way it was last month, and in order to complete the coiffure so that it looks as nice at the back as at the front, a plait or a coil is worn below the back cache-peine of the hat, and at each end of the plait a small bunch of tiny curls. You can get a plait with the finish of the curls, to exactly match your own hair very reasonably from The International Hair Co., Ltd. (Dept. M.J.), 10, Newman Street, Oxford Street, London. You would see the right way of dressing the hair if you can call at that establishment, or at their branch at 43, Brompton Road (near Harrod's Stores), S.W., if that is more convenient to your address.

MATTIE.—Corsets make a great difference to the look of the dresses worn over them, and as you are inclined to be a little stout below the waist you would find that a "Domen Belt" would greatly improve your figure without exerting undue pressure anywhere, and that it would support you in a most comfortable way at the same time. If you will send to The Domen Belts Co., 456, Strand (Charing Cross), London, W.C., for their illustrated price list (No. 14 D.) you will at once see why this corset will suit you better than any other.

BIRDIE.—That roughness in your skin, and the tendency to a scaly kind of hot, irritating pimples are due to eczema, and you should dress all the affected skin every night with "Mason's Cream of Sulphur" (2s. 9d. from Mr. Mason, 25, Bank Plain, Norwich) until you are quite cured. You should also give up all salted foods—bacon, ham, kippers, bloaters, pressed beef, salt fish of every kind—and also all shell fish; but otherwise you should live as generously as your circumstances permit.

KITTEN.—Hard water will sometimes cause blackheads, so that you should soften all that you use for your face with "Pasta Mack," which you can buy in shilling boxes at any chemist's. You can get your skin quite clear again by washing every night in this softened water and then applying "Sulpholine Skin Lotion," which is sent post free for 1s. by J. Pepper and Co., Bedford Laboratory, London, E.C. You are advised not to eat pastry, nor to drink any alcoholic beverage, and to take as much exercise in the fresh air as you can.

SUIVEZ.—It is quite possible to practice the operation of electrolysis on oneself for the removal of superfluous hairs, but one requires a special apparatus. If you will write to Mme. Tensfeldt for particulars of the Tensfeldt process of Electrolysis Home Treatment you will learn in the book called "The Face Perfect" (which she will send you on receipt of 1d. stamp to cover postage), how it can be done, and what the apparatus is.

ROSA.—All exercises that make you raise your arms, first in a line with your shoulders, then above your head and down again to your sides or your toes, will tend to make the tissues of your bust firmer, and therefore to diminish its size. You will find the right kinds of exercises clearly described and well illustrated in a book called "Beauty of Figure" (sent post free for 2s. 9d. by Mr. Mason, 25, Bank Plain, Norwich), and I recommend you to work daily at those shown in Figs. 26, 27, 30, 31, 37, 40, 41, 42, and 43. As well as these, you would find it advantageous to practise the exercises in Chapter XI., which were especially designed to benefit over-stout women. All the exercises in this book improve the health and the complexion as well as the figure.

MAUDE.—Your grandmother will sleep much better if you give her a breakfastcupful of "Neave's Food" (sold by all chemists) made with milk the last thing every night.

FELICE.—You will find in "Antipon" (sold by all chemists at 2s. 6d. and 4s. 6d. a bottle) a very pleasant reducer that will soon make you as slim as you wish to be, and the reduction will be permanent. If you prefer to get the specific direct from the sole manufacturers you can have it, packed in a plain wrapper, at the same price post free, by writing for it to The Antipon Company, 13, Olmar Street, London, S.E., and saying you are a reader of MYRA'S JOURNAL.

BETTINA.—"Plasmon Oats" porridge is delicious, and it is most nourishing without being fattening; it is very quickly cooked, too, and certainly does not require to be put to soak overnight, as the oatmeal from which you now make your principal breakfast dish does.

BELLE.—The water of Somerset seems to be quite as hard as that of Surrey, and it will only be safe for you to use it for your face and hair cleansings if you soften it with "Pasta Mack," and use "Pasta Mack Soap." The cash chemists at Taunton would be able to supply you with these specialities; but I do not suppose you could get them without ordering in the little place in which you are going to spend the rest of the summer.

BELLE (second coupon).—To soften the drinking water you want a special "Softener" that is not perfumed, and Mr. O. E. Horn, D.Sc., 4, Bryanston Road, Bournemouth, has just brought out a really splendid one that makes the drinking water soft without taking away its sparkle or giving it a flat taste. Water softened with this makes delicious tea, and is excellent for all culinary purposes.

ALLIE.—As you are unable to afford the fees for lessons in electrolysis, which you want to practise on yourself as well as on others when you are proficient, the best suggestion I have to offer is that you write to Mme. Tensfeldt, at 33, Shandwick Place, Edinburgh, enclosing a penny stamp for her booklet, called "The Face Perfect," which gives full particulars of an apparatus by means of which any woman can perform the delicate operation with perfect success on herself, and with equal dexterity on others.

STELLA (South Africa).—You are quite right in thinking that "Dr. Anna Kingsford's Fatima Lotion" will develop fulness in the flattest bust quite harmlessly. It is obtained here for 5s. post free from Mr. Mason, 25, Bank Plain, Norwich, and if you forward 1s. more than this amount to Mr. Mason he would pack and post a bottle to you, or twice the amount post free for 10s. You will be glad to know that the same Mr. Mason's agent in South Africa is Mr. F. C. Carman, Mill Street, Capetown, and he will get and forward to you any of the delightful toilet preparations that are described in Mr. Mason's new "Postal Toilet List," which has already been sent to you.

CYCLIST.—When you return home after a hot run on your bicycle do not clean the dust off your face with soap and water, but do it with "Beetham's Larola" (1s. a bottle by all chemists), which is so soothing, cleansing, and whitening that it will make your complexion like satin if you use it regularly, whereas water is apt to cause more burning, and even a rash sometimes. A pleasant, cooling drink is made by putting two tablespoonfuls of marmalade and a teaspoonful of fresh lemon-juice into a pint of cold water, stirring up well, and then straining into a tumbler.

SETTING TO WORK.—There are already at work about as many complexion-specialists as can make a living by this profession, but there is still a wide opening for skilful teachers of exercises that will promote a healthy circulation of the blood and develop beauty in the figure, reducing or building up as may be necessary. I advise you to send 2s. 9d. to Mr. Mason, 25, Bank Plain, Norwich, for a book called "Beauty of Figure," and to master the seventy-two exercises described and illustrated in it until you can do them easily and gracefully. Then take a course of lessons in a gymnasium so as to see how the instructors teach, and also to learn the art of fencing, which you may some day be called upon to teach if you establish yourself as a "Good Figure Culturist" and a promotor of health by means of exercises suited to every case that comes to you for instruction.

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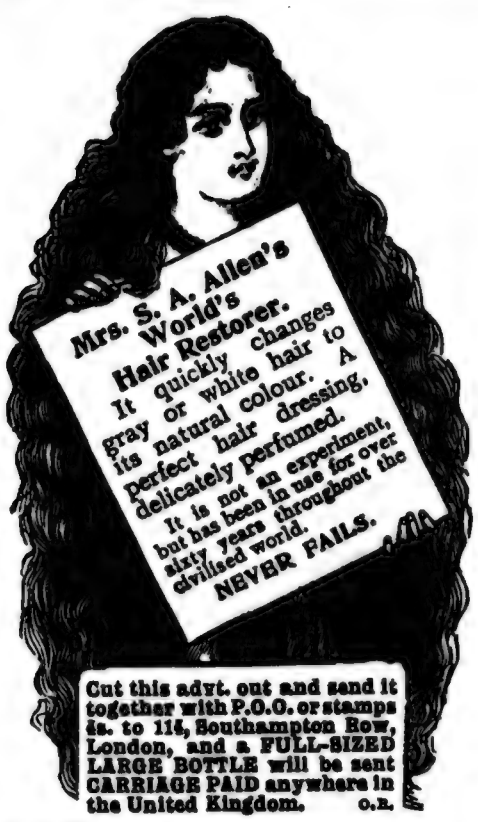
"Wishing your splendid journal every success."—C A.



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COOKERY & HOUSEHOLD MANAGEMENT.

JAM, JELLY, DAMSON CHEESE, &c.

WHEN summer is over (I write of years normal, not of years when Midsummer and Christmas weather seem interchangeable) and summer fruits have been gathered, made into puddings and pies, eaten as dessert, or bottled and prepared for winter use, there still remain autumn fruits with which to enrich further the household supplies.

Apples and crab apples may be made into jam and jelly. Pears and plums, damsons and blackberries, raspberries, are all fruits of late summer and early autumn; vegetable marrows, rowanberries, green (unripe) tomatoes, rhubarb-and-figs, and a pot-pourri of all manner of fruits, gathered with discretion and cooked with knowledge, will make the store-room a grand treasure-house.

I give below some useful recipes and directions which may be helpful, and I will send special recipes to any correspondents who wish for them, by post, if the rules regarding postal correspondence (to be found at the head of the correspondence columns are kept.

Most people are familiar with plum jam, but not with plum jelly; and few know that plums make a most delicious pickle for immediate use.

PLUM JELLY.—Plums not quite perfect enough for preserving (this does not mean bad fruit, mouldy fruit, &c.,) should be cut in halves. and put into a jar, in the oven, or in a pan which contains boiling water and cooked until the juice runs freely. Then the whole must be strained through a coarse linen cloth, and the juice measured. The usual proportion of 1lb of sugar to each pint of juice must be weighed out (glebe sugar is by far the best kind to use) and placed in a shallow pan in the oven to heat, while the juice is boiled in a preserving pan, over a clear fire for twenty minutes. Then the sugar, well heated is added, and stirred until it has dissolved in the juice, when the pan must immediately be lifted from the fire, and the jelly poured into glasses, bowls, or jars. When it is quite firm, cover in the usual manner.

PLUM PICKLE.—Have ready 3½lb of plums, 2lb of sugar, 1oz of cloves, 1oz of cinnamon stick, 1 pint of vinegar, and a very little powdered mace. Put a layer of plums into a jar; then a layer of spices, sprinkling the latter in, and proceed thus until the jar is nearly full. Boil up together the vinegar and sugar and pour over the plums until the jar is quite full. Then put the jar in a saucepan with cold water, let the water boil up once and boil for three or four minutes longer. The pickle is ready for use as soon as it is cold.

RED PLUM "SOLID."—Extract the juice from red plums in the same way as described for plum jelly. Weigh it (by first weighing the bowl into which the juice is strained without, and then with, the juice; the difference gives the exact weight of the juice itself), and have an exactly corresponding weight of good boiling apples pared, cored, and quartered; boil these, together with the juice, for thirty minutes, stirring well. Add the sugar, stir till it has almost dissolved, then boil up quickly for ten minutes. Pour it into small fancy moulds, and when cold it is ready for the table.

Damsons, first cousins to plums, may be made into ordinary jam, but they are much nicer in the form of damson cheese, beloved of former generations, and rarely seen now—and damson jelly, which is particularly nice for old people. They may also be very easily preserved for winter use, for tarts, and puddings, &c.

DAMSON CHEESE.—Rinse out the preserving pan with cold water. This will prevent the fruit burning. Boil the damsons for an hour, without any liquid or sugar. Rub them through a sieve, and to each pound of purée allow ¾lb of sugar. Boil the fruit purée and sugar together very gently over a very small fire for an hour; then boil rapidly for an hour. Add the kernels from the cracked stones half an hour before the whole is cooked (blanching them by putting them in boiling water and removing the brown outer skin). When the pulp clings in a mass to the spoon pour out into small shallow jars or dishes.

A VERY EASY WAY TO PRESERVE DAMSONS FOR WINTER USE.—Put a layer of damsons in an earthenware jar, then a layer of demerara sugar, and so on till the jar is quite full, taking care to have sugar and not fruit for the top layer. Tie down with bladder, and keep in a cool and dry place.

DAMSON JELLY.—Wash the fruit carefully, then stew it in a little water till tender; rub through a sieve, weigh, and allow equal weight of sugar. Boil all together till it will jelly, but not till it is thick, or it would be tough. Tie down as usual.

ANOTHER WAY TO PRESERVE DAMSONS.—Have sound fruit, not too ripe; remove the stalks, and allow six ounces of sifted sugar to each pound of fruit. Put the fruit into large jars, sprinkling the sugar amongst it; cover the jars with saucers, and put them in a cool oven. Bake these till the fruit is tender. When cold cover the top of the fruit with a piece of white paper, cut to the size of the jar. Pour over this melted mutton suet to the depth of an inch. Tie down with thick brown paper. Fruit thus prepared will, if kept in a cool and dry place, keep perfectly for a year or more.

CRAB APPLE JELLY.—Boil crab apples with water in the proportion of 1 pint to each 1½lb of fruit, until tender. Strain (without squeezing, which would spoil both colour and clearness) through a coarse cheese cloth. Boil the juice quickly for a quarter of an hour, add to it then three-quarters of a pound of sugar to each pint of juice, and when the sugar is dissolved boil for half an hour longer. This jelly should be a very pretty pink colour, and perfectly bright and clear. It should be put into small moulds and tied down.

GREEN TOMATO JAM.—Every season some tomatoes do not ripen; these, either fallen before the main crop ripens, or left after it, make excellent jam. They only require half a pound of sugar (white) to each pound of fruit, and only a few spoonfuls of water are needed. Remove the stems, put the fruit and sugar, with one sliced lemon to every two pounds of fruit, into a preserving pan, and boil until the syrup is thick, this may take 1½ to 2 hours. If it seems to thicken too quickly, a very little more water may be added. Some people slice the tomatoes, others cook them whole—it is immaterial which plan is followed. A little whole ginger tied in a muslin may be used, if the flavour of ginger is liked. It must be removed before the jam is put into pots.

BLACKBERRY AND APPLE JAM.—Cook 3lbs of blackberries in a double pan till they will mash down to a pulp. Then add 2lbs of cooking apples previously boiled to a pulp, and boil all together for half-an-hour with 3½lbs of sugar.

BLACKBERRY AND RHUBARB JAM (no seeds).—Cut 1½lbs of rhubarb very small, and pour over them the juice of 3lbs of blackberries, obtained in the usual way by cooking the berries in a jar and straining the juice through a cloth or sieve; Add 3½lbs of lump sugar and boil until it jellies. By this method all the flavour of the blackberries is retained, and there are no objectionable seeds.

CITRONELLE OF MARROW.—4lbs vegetable marrow, 4lbs of loaf sugar, the juice of four lemons, and the grated rind of one; an ounce of ginger, and a little cayenne tied in a muslin bag. Boil all these for two hours, add a wineglassful of whisky, and put away in jars like jam.

RHUBARB AND FIG JAM.—7lbs rhubarb cut in dice, 2lbs figs chopped finely, 5lbs sugar. Made into jam in the usual way.

ROWAN JELLY (to use with roast mutton, &c.).—Pick the berries (remove the stalks) and soak in cold salted water for two or three hours. Then rinse in cold fresh water to get rid of grit, insects, &c. To each pound of rowans allow one cooking apple cut in slices. Boil all to a pulp, with water just to cover. Strain through a linen jelly bag, but do not squeeze. To every pint of juice add 1lb of sugar, and boil three-quarters of an hour. It should be very clean, very firm, and of a pale red colour.

The last recipe I give is called "High Dumps." Why, no one knows. Equal quantities of apples and pears, peeled, cored and cut in rather large pieces, and plums, stoned (the kernels being put into the jam) are used. The apples and pears and an equal quantity of loaf sugar are boiled together; then the plums are added and boiled for twenty minutes after the pan has boiled up again.

This "mixed jam" uses up small quantities of fruit, and it is excellent for puddings.

For the uninitiated let me say that fruit loses from 3 to 5 ounces in the pound in jam making. Therefore, 1lb of fruit and 1lb of sugar will make approximately 1¾lbs of jam, according to the consistency of the fruit. Soft and watery kinds lose more by evaporation than the firmer sorts.

LETITIA HOPE.

Owing to lack of space the result of the July Prize Competition is deferred till our next number.

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All our Indian correspondents use "Pasta Mack," which helps to obviate the inconveniences of a hot climate.

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At the International Exhibition held this year in Paris, only one Grand Prix was awarded in the class of toilet preparations, although there were numerous exhibitors belonging to all nations, and it will be no surprise to our readers to hear that it was awarded to the Oatine Company, makers

of the celebrated English Face Cream "Oatine." The Oatine Co. have thus, in open competition, not only vindicated our national reputation as makers of toilet preparations, but have proved that we are supreme in an art in which we have been hitherto ever ready to take a second place.

"Oatine" itself needed no vindication, for its ever increasing popularity is in itself a sufficient guarantee of its undoubted merits. Still, the award cannot but do good, for it proves conclusively to those who usually buy toilet creams and preparations in Paris that, in the interests of personal beauty, it is wiser to look nearer home.

Those who wish to try "Oatine," by sending 3d. in stamps (or else coupons from a half-crown's worth of Oatine preparations), to the Oatine Co., 136, Denman Street, London, S.E., will receive a nice little box, free of all cost, containing samples of Oatine Face Cream, Oatine

Balm, (a soothing and improving lotion), Oatine Soap, &c., also a book of the invaluable "Beauty Hints."

This is to be a Velvet Year. Furs and velvet will be all the rage this winter. Lyons velvet is a costly thing, but anyone can afford the beautiful "Wonderful" Velveteens, which are so rich of pile and in such exquisite colours. It is almost impossible to believe, when one sees a gown of "Wonderful" Velveteen, that the fabric has been purchased at the small price of 2s. the yard. It is time to set about our velveteen gowns and blouses, so that our readers should write off at once for patterns of "Wonderful" Velveteen to Lewis's, Market Street, Manchester. If they mention Myra's Journal they will receive the promptest attention.

I have just come across a delightful little contrivance for the traveller or week-ender of the female sex. It is a roll-up "housewife" case of linen, very neatly made, small and compact, containing every little necessity for mending an obtrusive hole in one's stockings, replacing buttons, &c., little matters which must be rectified at once in the privacy of one's bedroom. The case contains thread, pins, needles, cotton, and darning threads, besides a thimble, buttons of various sorts and sizes, besides tapes (black and white) &c. The price is only 1s. 6½d., post free. The cases are supplied by "Bee," 218, Gloster Road, Croydon.

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We shall soon have to set aside our cotton or linen blouses and underwear for something warmer. Flannel is dear for an underwear material, but no cotton could be cheaper than the "Cosy Cotton" flannels and the flannelettes which are such a speciality at Christopher Williamson's, Department No. 10, 91, Edgware Road, London, W. The Cosy Blousings, in such pretty colours and designs, are from 4¾d. the yard. "Chriswillia" is a special material for underwear, only to be had from Christopher Williamson, in white, cream, pink, and pale blue, 10¾d. the yard. It is very soft and comfortable, and makes delightful night-dresses. For late autumn and winter dressing-gowns Mr. Williamson's pretty and comfortable molletons should be seen (from 6¾d. yard). A box of patterns should be sent for. Messrs Williamson stock largely all the best makes of flannelettes, including Horrockses'

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Before starting on the Continental tour, I would suggest that all women inclined to undue laxity of the abdominal muscles, who value a good figure with ensured comfort, should purchase a Domen Belt-Corset. Of course a call is advisable, but those who cannot do so should send off for the illustrated price list of Domen Belts and Domen Belt-Corsets. It will be sent post free on receipt of postcard by the Domen Belts Co., Dept. 14D, 456, Strand, London.

A September tour on the Cromer coast and the Norfolk Broads is an ideal holiday, which many people intend to take. For their instruction they should get the capital guide "Summer Holidays," by Percy Lindley, illustrated in black-and-white and facsimile water colour. It is issued by the Great Eastern Railway Company, and can be had from 30, Fleet Street, E.C., and all booksellers and bookstalls.

Intending visitors to the Continent should get the Great Eastern Railway Company's new illustrated "Tourist Guide to the Continent," price 6d. It suggests new tours, via Holland, in North and South Germany. The series of Continental maps are a practical and attractive feature.

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1. To be answered in the next number, letters must reach us not later than the 3rd of the month.
2. Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without, if to be answered by post.
3. In urgent cases, or if crowded out, all "Dress" answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.
4. Queries to be answered by post must be limited to three.
5. It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.

Whether letters are to be answered by post or in these columns, the Correspondence Coupon, cut from the current number, must be enclosed.

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane E.C.

MARGARETHA.—(1) We have the embroidery transfers in blue only. For dark materials ladies usually tack the transfer on the pattern and work over it, tearing away the paper when the embroidery is completed. (2) You can use the embroidery design of the May Free Blouse for a Kimona, but it will be hardly wide enough. You might add a bunch or two of the wisteria to spread the design over the short Kimona sleeve. (3) You could make the pinafore (August Free Pattern) in serge if you like, but serge is not at all suitable. It is only the "overall" type which can possibly be made of serge. A serge pinafore is too reminiscent of the hideous black "pinnies" worn by little French boys of the poorer classes—no child could possibly look fresh and pretty in them. Use linen for the pinafore if you think muslin or lawn "too limp," and preferably *white* linen. If you want to run it up cheaply and quickly, with no embroidery, you could make it in blue-and-white print edged with frills of the same. The cost would be a trifle.

MADGE.—I agree with you in liking the Kimona you refer to; it is a very pretty model; but it is not suitable for velveteen, which cannot be thrown over the shoulder (that reverses the pile for either front or back). A seam on the shoulder would spoil the effect. But you will find at No. 7109 a Kimona specially designed for velveteen. It is brooched on the shoulder and has a very pretty flounce of lace escaping beneath the open Kimona sleeve. It can be worn equally well over day or evening blouses. Another excellent model is the tea-gown, No. 7097. You can take your choice of them.

LAGGARD.—(1) You must not make a seam across the bodice front—it would be most unsightly. Carry your tucks to the waist at the side, and put the seam beneath one of them. (2) In cutting the gores of a striped skirt, when you want the stripes to look on the straight, fold each gore in half to find the centre, and see that the stripes run straight down that centre. The front edge of the tablier pattern must lie along a stripe. This brings the gored sides so that the stripes meet in very acute angles. But see that they *do* meet—do not join a black to a white stripe, for instance. It is for this neat meeting of the stripes that a liberal length of striped material must always be allowed. There is always a certain amount of waste in cutting stripes, and the wider the stripe the more the waste.

AMATEUR TAILOR.—It is imperative to put something beneath cloth "to machine on to." You must interline the hem with very thin canvas or lino before stitching. If the hem is to be false cut it to shape; if not, first tack the hem firmly as you want it, over the shaped band of lino; then *shrink it to shape* by wetting the hem and pressing with a very hot iron over a wetted woollen cloth—white, preferably, as anything coloured would probably stain your material. Then machine the hem in as many rows as you like. You must shrink *first*, before machining. Not all fabrics shrink equally well, Broadcloth, face cloth, &c., shrink *best*, then comes coating; tweed and serge are not particularly good at shrinking into shape, but a clever presser can shrink anything. The reason why tailors cut skirts so successfully is their clever shrinking up of any "eased" material at the waist line. By good fit at the seams, by easing and shrinking, they absolutely mould the figure.

COUPONS.

Correspondents seeking advice on "Dress," "Health and Beauty," "Employments," &c., must enclose in their letters one or more (according to queries) of the following coupons cut from the current number:—

EMPLOYMENTS.
SEPTEMBER, 1907.

DRESS AND HAIRDRESSING.
SEPTEMBER, 1907.

HEALTH AND BEAUTY.
SEPTEMBER, 1907.

ETIQUETTE.
SEPTEMBER, 1907.

COOKERY & HOUSE MANAGEMENT.
SEPTEMBER, 1907.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss Winifred Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

(Concluded from Page 12.)

FRENCH PATTERN CUTTING (L. C.).—It does indeed seem trying that with your great talent for, and knowledge of, dressmaking you should have to give up work. I have written to you privately, giving you addresses that might be of use to you; but with all your experiences in French modelling and drafting to measure it seems to me that you ought not to need further instruction. I gladly insert your notice, and hope it may lead to something. Write to the City Guilds of London Institute, Gresham College, Basinghall Street, E.C., or to any of the polytechnics—the South-Western, Mauresa Road, Chelsea, S.W., would be the nearest to you, I think. I will make inquiries and see if there is any opening on fashion papers for pattern cutting. Look in this column for the information. Thanks for your intimation about the almshouse. Of course, I cannot give every address. Your warm appreciation of MYRA and my column in particular is very pleasing. It is so nice to feel of use to others.

BLOTTERS (Mrs. W.).—I forwarded your letter, and should be glad to know if you were pleased, and if you gave my correspondent an order.

COMPANIONSHIPS (Mrs. L.).—The companion has become almost, if not quite, extinct, and I advise you to tell your friend that she should give up all idea of such a post for her daughter. Let the girl train for some definite occupation, such as nurse to children, or if she has not taste that way let her be a milliner, or a high-school teacher; only I should like to know more of her tastes before advising definitely; but the girl who can only write notes, run errands, and do the flowers has no market value nowadays.

LADY DENTIST (Alice K.).—What you say about children possibly preferring a lady dentist may be true, but have you thought of the immense physical strain involved in standing for so many hours stooping over patients? It is not, to my mind, a very suitable occupation for a woman. The Royal College of Surgeons, Edinburgh, grants the diploma of dental surgery to women. You can get a copy of the regulations from S. M. Murray, Esq., 40, Princes Street, Edinburgh, Treasurer of the Educational Institute of Scotland. The first professional examination is held in April, July, and November. Write regarding certificates, fees, &c., to James Robertson, Esq., solicitor, 54, George Square, who is clerk of the College.

GARDENING IN LONDON (E. M.).—Your idea of looking after people's plants, window-boxes, &c., is not a new one, and it is done by the Women's London Gardening Association, The Nursery, Ann Place, Milman's Street, Chelsea, S.W., who would give you the necessary training if you wish. This Association undertakes floral decorations of all kinds, and so does the Royal Botanic Society of London Practical Gardening School for Ladies, Regent's Park. The full course lasts three years, and certificates are granted as a result of examination. The fees for the first year are £20; for the second year, £15; and for the third year, £10. There are weekly classes in floral decoration. Write for particulars to Mrs. Bryant Sowerby, Botanic Gardens, Regent's Park, S.W

COOKERY AND HOUSEHOLD MANAGEMENT.

Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Mrs. Hope will, in case of urgency, answer letters by post if six stamps and a stamped addressed envelope is enclosed for a reply. Otherwise the reply will appear in these columns.

HOW TO MAKE POT POURRI.—It is quite possible "to make pot pourri with other flowers than roses"; but you do not mean by that to leave all rose leaves out, do you? your pot pourri will be very poor if you do that. Much better gather rose leaves on a very fine dry day, and spread them out on a newspaper in a sunny room for two days. Then sprinkle on them ½lb of basalt and powdered orris root and leave for three days more. Then pound together in a mortar ¼lb cloves, ¼lb cinnamon, ¼lb allspice, ½lb ginger, ½lb mace, and 1½ nutmegs (these quantities for 4 quarts of rose leaves, measured dry) and mix these thoroughly with the roseleaves, salt, and orris root, and put into jars. As other sweet-scented things come in season, *e.g.*, lavender, the leaves of lemon-thyme, of sweet-scented geranium, bay leaves, lemon mint, and verbena, cut them up small and add jessamine, oranges, lemons, violets, lilies, and any other fragrant flowers; but every time you add fresh flowers turn out all the pot pourri on to newspapers, mix it thoroughly, dry well, and return to the pots. If you think the pot pourri gets too dry, add a little more salt. You can reduce the quantities I give in proportions to suit your own quantities of flowers and leaves.—AGNETA.

HOW TO RID A HOUSE OF RATS AND MICE.—Alas, I cannot tell you a charm for this, though I have heard that sun-flower seeds are a great inducement to them to enter traps, and I believe they also effectually prevent those who eat them from leaving the trap again alive. It is a simple remedy and worth trying.—LESLIE B.

THE COAL BILL.—You can regulate the amount of coal needed in your house by remembering that six ordinary sitting-room coal scuttles can be filled from one hundredweight of coal. With this basis to go upon, and the knowledge that one scuttleful of coal will last for a whole day in a modern slow combustion stove, you can get a very fair idea of how much you would use.—THREE SPIRES.

Miss S. B. writes:—"I have found the competitions very interesting, and am more than delighted with my prize."

OUR FREE BARGAIN COLUMNS.

Advertisements must reach the office of "Myra's Journal," 10, Fetter Lane, London, before the 1st of each month.

RULES.

1. *A PRIVATE ADVERTISEMENT OF TWELVE WORDS IS INSERTED FREE OF CHARGE. 3d. will be charged for every extra six words or portion of six words.*

2. *It is indispensable that the FREE BARGAIN COUPON should be cut from this paper and enclosed with each advertisement.*

3. *No responsibility is taken by us with regard to any sales or exchanges arranged, or to any remittances forwarded, nor can we interfere in any differences that may arise between parties to a bargain.*

4. *Payment of carriage for articles on sale or approval must be arranged between themselves by the parties.*

5. THE REPLY TO A NUMBERED ADVERTISEMENT MUST BE CONTAINED IN A BLANK STAMPED ENVELOPE, WHICH MUST BE FASTENED, AND HAVE THE DISTINGUISHING NUMBER OF THE ADVERTISEMENT CLEARLY WRITTEN UPON THE TOP RIGHT HAND.

This reply (or any number of them) must be enclosed in another stamped envelope, directed to the Editor, Free Bargain Columns, MYRA'S JOURNAL, *10 and 11, Fetter Lane, E.C., who will add the right name and address, and post it, and thus bring buyer and seller into communication.*

Advertisements must reach the office of this paper before the 1st of the month preceding date of issue.

Free Bargains Coupon.

Myra's Journal, September, 1907.

DRESS AND MILLINERY.

Send 5s. for (sample) ALL-WOOL DELAINE BLOUSES, very full, well cut, (lace yoke). Or 3s. 6d. Cotton Blouses.—Ashdown and Co., 361, Wandsworth Road, S.W.

A lady has two elegantly trimmed CREPE-DE-CHENE TEA GOWNS, lined silk, tall, medium, 35s. each. M3691

RUMMAGE PARCEL of useful clothes 2/. 6d. Lady's silver watch 7s. 6d. M3693

LADIES' NAVY or BLACK TAILOR MADE SKIRTS, any size, 6s. 6d., postage 6d.—Gooch, 71, Hewitt Avenue, Wood Green.

HOME DRESSCUTTING AND MAKING TAUGHT; experienced teacher; practical dressmaker. Tailors' or Guerre system.—D., 120, Seymour Road, Harringay.

MILLINERY LESSONS; personal instruction; moderate terms; prospectus free.—W., 57, Upper Gloucester Place, Dorset Square, W.

MILLINERY, ladies' and children's hats, bonnets re-modelled.—Madame White, 638, Fulham Road, S.W.

DAY and EVENING DRESSES, good cut, fit, renovations, shirts, blouses; charges moderate.—Madame White, 638, Fulham Road, S.W.

To Mothers, BOYS' SUITS, COATS, AND UNDERCLOTHING. Will alter larger garments. M3683

CHILDREN'S DRESSES and PALETOTS daintily made.—Madame Grace, 19, Clitheroe Road, Clapham.

CHIFFON HAT, trimmed, nine feathers and ribbon. Large and stylish. Never been worn. Only 6s. 6d.—Annie, 638, Fulham Road, London, S.W.

HONITON POINT LACE BUTTERFLIES, equisite for hats, toques, bonnets. &c., 1s. each. Three, 2s. 6d. Unique, GOSSAMER WORK FRONTS and COLLARS, 5s. 6d., worth double.—Miss E. Williams, Craigangus, Cheltenham.

Two ladies, experienced, undertake dainty BLOUSES, LACE YOKES, SLIP BODICES. Terms moderate.—K. Davies, 10, Rock Terrace, Mumbles, Swansea.

Lovely BLOUSE LENGTHS, 2s. Carr. paid. This month's special offer — every twenty-fifth customer money returned. Write before too late.—Raven, 9, Bond Street, Bradford.

NEEDLEWORK, DRESSMAKERS, &c.

Dainty WHITE SILK BLOUSES. New. Tucked, trimmed lace. New styles. 8s. 6d. Bargains. M3692

Lovely IRISH LINEN TEA CLOTH, beautifully embroidered. All white. 25s. New. M3690

DRESSMAKER (daily).—Blouses, dresses, and renovations.—Mrs. McCarthy, 108, Queen Street Buildings, Edgware Road, W.

DRESSMAKER, daily. Town, country. Ladies' houses. Cut, fit, renovations.—Miss Woolcott, 109, Queen Street Buildings, Edgware Road, W.

Misses Walton, 34, Elgin Terrace, Maida Vale. — LADIES' OWN MATERIALS. Terms moderate.

MILLICENT WRIGHT, 45, Artesian Road, Westbourne Grove.—Ladies' own materials, moderate.

Miss Pees, at home or daily. 7, Evandale Road, Brixton, S.W.

DRESSMAKER, daily; dresses, blouses, mantles; renovations.—Bates, 70, Grosvenor Road, South Belgravia, S.W.

Dainty BLOUSES made from 1s. 6d.; stylish costumes, dresses.—25, Mysore Road, Clapham.

CROCHET, NETTING, and FANCY NEEDLEWORK.—E. L. Darke, 19, Broadway, Maidstone.

LADIES' OWN MATERIALS MADE UP.—Margaret Smith (Redfern and Buckmaster, court), Wykin, near Hinckley, Leicestershire. Post orders a specialite.

Old-established court dressmaker would like to meet good milliner or corsetière to share showroom and mutually recommend. Private house, South Kensington.—Modiste. M3684

MADAME LEONIE, PARISIENNE DRESSMAKER, 120, Talbot Road, Bayswater, Ladies' materials. Charges moderate.

JEWELLERY.

For Sale, heavily silver-plated AFTERNOON SERVICE, richly gilt, hall-marked silver SUGAR TONGS, and beautiful TRAY, 19s. 6d., unused.—Elise, 68, Great Russell Street.

Handsome Orient diamond PENDANT HEART BROOCH. Sacrifice, 4s. 6d.—Annie, 638, Fulham Road, S.W.

ANTIQUES, BOOKS, MUSIC, FOREIGN STAMPS, PHOTOGRAPHY, &c.

Cissy Piper, Vincent House, Wakefield, wants two good MANDOLINES.

STAMP EXCHANGE desired. Send postcard particulars. — G. Mann, 105, Alcester Road, Birmingham.

150 good POSTCARDS—artistic views, actresses, &c. 6d. dozen; 5s. lot. Handsome owl, dressed, suitable for toque, 4s., or offer. Approval, carriage paid. M3667.

SONGS AND MUSIC, 4d. each, or 6 for 1s. 6d.—Gardner, Hunworth Park Gardens, Feltham, Middlesex.

Wanted BOY'S OWN PAPERS in exchange for music or other magazines. M3665.

MISCELLANEOUS.

BARGAINS, £1 worth mixed Music, 1s. Novels, other books. Cheap list sent. M3688

BEDSTEAD, SPRING, OVERLAY, PILLOWS, &c. Also TREADLE SEWING MACHINE, perfect order, cheap. M3689

"LOTUS LILY TOILET CREAM." Unrivalled. Post Free 2s. 9d. Send 6d. for sample. "Valerie," 41, Kew Road, Richmond, Surrey.

Sunny Southsea. APARTMENTS, minute station and cars, six minutes sea. Moderate. —138, Orchard Road.

Sunny Bognor. FURNISHED HOUSE TO LET, one minute from the sea; best part: three bedrooms two sitting rooms. For terms apply, Mrs. Bates, 31, West Street, Bognor, Sussex.

DOLLS, large or small, repaired cheaply. Post to Wicks, 16, Dawes Road, London, S.W.

RHEUMATIC RINGS for Rheumatism, 2s. 6d. Send size.—Bowden, 9, Stonefield Street, Islington.

FRINGE NETS, all shades, 3s. per doz. Blanche, 638, Fulham Road, S.W.

HOUSE WANTED (about 8 rooms) to Rent or Purchase. Within 12 miles of London. Must contain Bathroom, and have Large Garden or Land attached.—Full particulars to L. T., 207, Amesbury Avenue, Streatham Hill, London.

DRESSMAKERS.

The Name and Address of any Dressmaker will be inserted free in this column provided the advertiser furnishes us with a Coupon for each announcement *each month*, and she states under which column she wishes her name to appear. *Please write distinctly.*

DRESSMAKERS' COUPON.. SEPTEMBER, 1907.

LATEST TIME for ADVERTISEMENTS 1st of EACH MONTH.

DRESSMAKING AT LADIES' HOUSES—

Miss Andrews, 28, Hamilton Road, Highbury, N.
Miss E. Baker, 143, Station Road, Forest Gate, Essex.
Miss Bates, 70, Grosvenor Road, South Belgravia, S.W.
Miss L. Bradbury, 335, Wightman Road, Hornsey.
Mrs. H. Chapman, 21, Hollywood Road, South Kensington, S.W.
Miss Cove, 93, North Street, Edgware Road, W.
Miss Coward, 82, Camden Road, N.W.
Mrs Davey, 77, Blatchington Road, Hove.
Miss Dodd, 7, Gorringe Park Parade, Tooting Junction.
Mrs. England, 440, Edgware Road, W.
Miss Gavey, 98, Finsbury Park Road, N.
Mrs. Goddard, 28, Turneville Road, West Kensington.
Miss Gook, 21, Hollywood Road, South Kensington.
Miss Graeff, 42, University Rd, High St., Collier's Wood, Merton, S.W.
Mrs. Harlow, 42, Surrey Lane, Battersea Park, S.W.
Miss M. May, 50, Algar Road, Isleworth.
Madame Ritter, 68, Blythe Road, Hammersmith.
Miss Robinson, 15, St. Thomas's Road, Finsbury Park, N.
Miss Saward, 14, Quadrant Grove, Haverstock Hill, N.W.
Miss Smith, 14, Pendennis Road, Old Brislington, Bristol.
Miss A. Tanner, 9, Exeter Street, Dyke Road, Brighton.
Miss C. Wild, 49, Treherne Road, North Brixton, S.W.
Miss E. Willson, 77, Cloncurry Street, Fulham Palace Road, Fulham.
Miss Woolcott, 109D, Queen Street Buildings, Edgware Road, W.

LADIES' OWN MATERIALS MADE UP—

Miss Breeze, 17, Portland Street, Huddersfield.
Mrs. Burns, Melrose Villa, 67, Tubbs Road, Harlesden, N.W.
E. Cocksedge, 11, Cadogan Street, Chelsea.
Madame Course, Rushden.
Miss Coward, 82, Camden Road, N.W.
Miss Davies, 120, Seymour Road, Harringay, N.
Miss Dobson (from Harvey Nichols), 46, Lilyville Road, Fulham.
Mrs. England, 440, Edgware Road, W.
Madame Eugènie, 2, Marquis Road, Camden Square, N.W.
Mesdames Flynn & Roebuck, 3, Ladbrooke Road, Notting Hill Gate, W.
Foster and Leach, 3, Oxenden Villas, Tongham, Farnham.
Mrs. Gooch, 71, Hewett Avenue, Wood Green.
Madame Grace, 19, Clitheroe Road, Clapham, S.W.
Miss Graham, 185, Westbourne Grove, W.
Mrs. Harris, 2, West Hill Villas, Taylor's Lane, Upper Sydenham, Kent.
Miss Hauxwell, 16, Portland Gardens, Harringay, N.
Mrs. and Misses Higgins, 10, Bassein Park Road, Shepherd's Bush, W.
Madame Lee, 72, North End, Croydon.
Madame Léonie, 120, Talbot Road, Bayswater, W.
Miss Mayhew (from Peter Robinson's), 3, Burghley Road, N.W.
Mlle. Mazenod, 101, Ranelagh Road, Felixstowe, Suffolk.
The Parisian Renovating Hat & Dress Co., 77, Claverton Street, S.W.
R. J. Pugh, Gilween, nr. Abergavenny (Mon.).
Miss Smith, 3, Pakeman Street, Hornsey Road, Holloway, N.
Miss Troubridge, 56, Upham Park Road, Chiswick, W.
Misses Walton, 34, Elgin Terrace, Maida Vale, W.
Mrs. Wheeler, 13, St. John's Road, Stamford Hill, N.
Millicent Wright, 45, Artesian Road, Westbourne Grove, W.

LADIES' AND CHILDREN'S MILLINERY—

Mrs. J. Etherton, 137, Northcote Road, Clapham Junction.
The Parisian Renovating Hat Co., 77, Claverton Street, London, S.W.
Madame White, 638, Fulham Road, London, S.W.
Miss Whitehouse, 57, Upper Gloucester Place, Dorset Square.

LADIES' SHIRTS—

Edward M. Deighton, 16, Aldgate Avenue, London, E.C.
Madame Maree, Aldbourne, R.S.O., Swindon, Wilts.
Mrs. C. Petty, 29, Alberta Street, Kennington Park Road, S.E.

PILLOW LACE MAKER—

Miss Kent-Johnson, Sharnbrook, Beds.
Mrs. A. Stewart, 29, Markham Street, Chelsea, S.W.

CORSETIERE—

Mme. Gardiner, 28, Sussex Place, Onslow Gardens, South Kensington.
Hélène, 1, Harley Street, Bridge Road, Battersea, S.W.

FURS RENOVATED—

Mrs. Lindfield, 17, Powis Road, Brighton.
Mrs. Annie Roadknight, 43, Blatchington Road, Hove, Sussex.
Millicent Wright, 45, Artesian Road, Westbourne Grove, W.

All Coupons must be received by the 1st of each month preceding date of issue.

New Colours and Art Shades

The "Louis" Velveteen

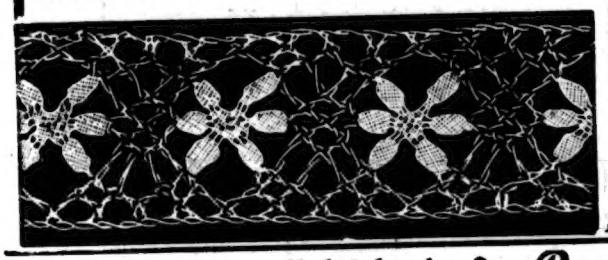
Spell LOUIS

Has the Appearance of a **Beautiful Silk Velvet!** and lasts longer.

Ladies experiencing difficulty in obtaining "**LOUIS**" Velveteen are requested to write to the Manufacturer, 57, Newton Street. Piccadilly, Manchester, who will furnish the address of the nearest Draper supplying it.

"BB" TORCHONS

REGD. MARK. B B B B B B B



Are an actual reproduction of Real Torchon Lace (by a new patented process) exactly as made by Handworkers on the cushion. All genuine "BB" Torchons bear the above Regd. Mark embossed on every card. To be obtained in a variety of shapes and widths.

"Oldest & Best."

THE PERTH DYE WORKS

Campbells

CLEAN and COLOUR CLOTHES, CURTAINS, &c.

Patterns of New AUTUMN Shades on View.

"Larola" BEETHAM'S Regd

NO MORE ROUGH HANDS. SOFT WHITE HANDS.

IS UNEQUALLED FOR PRESERVING

THE SKIN & COMPLEXION

FROM THE EFFECTS OF

SUN, WINDS, AND CHANGEABLE WEATHER.

IT REMOVES AND PREVENTS ALL

ROUGHNESS, REDNESS, TAN, &c.

KEEPS THE SKIN DELICATELY

SOFT, SMOOTH, AND WHITE

AT ALL SEASONS.

If used after Cycling, Motoring, Tennis, &c., it will be found DELIGHTFULLY SOOTHING AND REFRESHING.

Bottles, 1/-, 1/9, and 2/6, of all Chemists and Stores. M. Beetham & Son, Cheltenham.

Clark & Co DYERS & CLEANERS RETFORD

WILL CLEAN YOUR **SOILED BLOUSE** for **1s. 3d.**

How is it done at the Price?

Well, we have no Agents and no Branch Offices at high rents or the other heavy Expenses connected with Branch Establishments; **WE DEAL DIRECT** by means of **PARCEL-POST** and thus save All intermediate Expenses. **THE BENEFIT WE GIVE YOU.**

CLARK & CO., 7, HALLCROFT ROAD, RETFORD.

LADIES WILL BE WELL REPAID

If they insist on being supplied with THE "Capital" SATIN

AN ELEGANT SILK SUBSTITUTE FOR LINING PURPOSES.

STOCKED BY LEADING DRAPERS.

No matter who says otherwise, there is nothing JUST AS GOOD

LOOK FOR THIS TRADE MARK

PARISIAN BUST CO.,

129, Regent St., LONDON.

Customers will find the Long and Medium Hips the most serviceable.

PROMPT DELIVERY

5/- 7/- 9/-

Short Hips 5/- & 7/6
Medium " 7/- & 9/-
Long " 9/- & 10/6 as marked.

Every effort is made to give satisfaction from stock sizes free of charge.

Fitted to your own Bodice.
Short Hips 17/-
Medium " 18/6
Long " 20/-

ALL MODELS ARE WELL PADDED FOR PINNING TO.

THE ARGYLE.

Best, 17/6.
Second, 16/-
To Bodice, 9/6 extra
Portable in box, 21/6.

THE HOUSEHOLD.

A PERFECT EXPANDING BUST. 32/-

ILLUSTRATED BOOKLET POST FREE. When ordering, please send measurements.

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